

THE AUSTRALASIAN PHOTO-REVIEW

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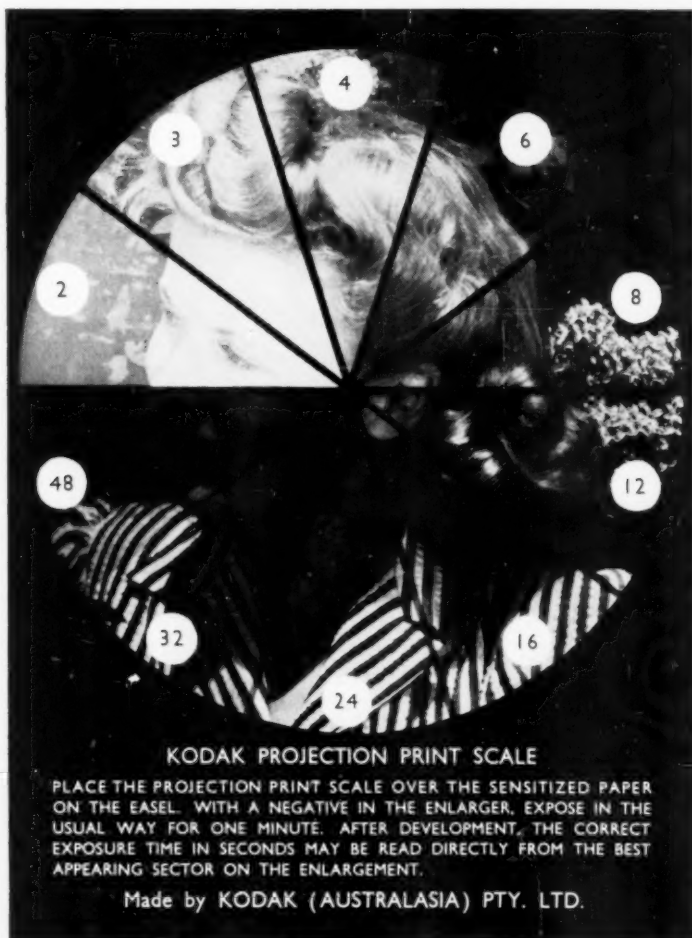
YEAR NINETEEN FIFTY-TWO

APR



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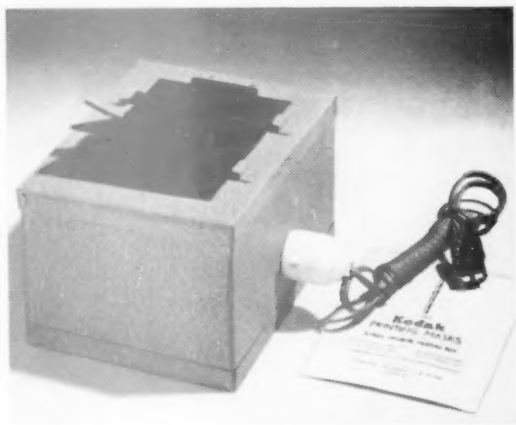
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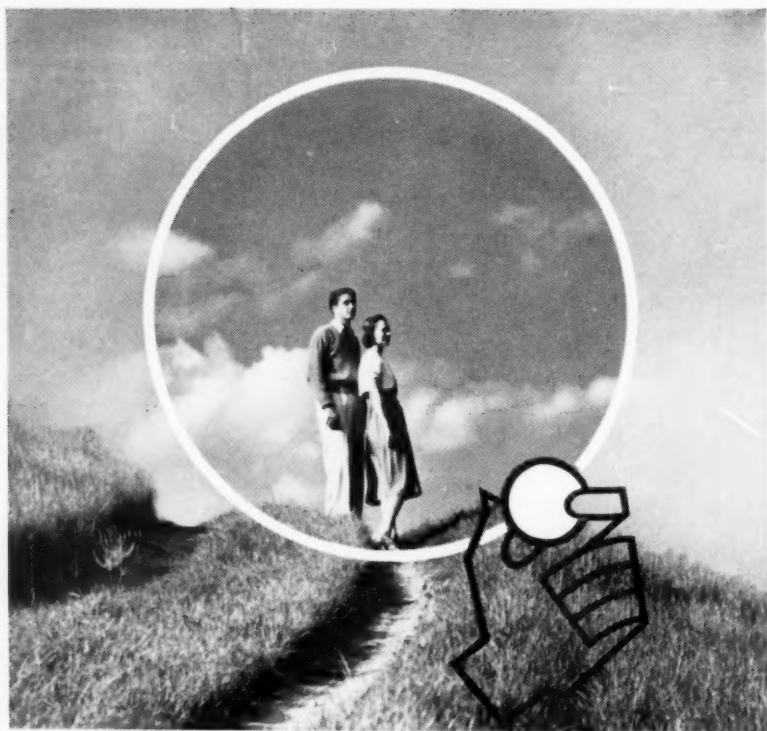
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Austral Yellow

Just the filters to put punch into your pictures . . . they snap-up the cloud effects by darkening the blue tone of the sky . . . they give a certain degree of haze penetration in distant and mountain scenes. Both transmit red and green light.

Light Yellow.—Designed for slight correction of blues—this is ideal for use as a correcting filter for action shots which still demand fast shutter speeds. Filter factors: Verichrome, 2x; Super-XX, 2x (daylight), 1½x (tungsten).

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Both filters are available in sizes 31, 32, 38 and 42mm.

Austral Yellow-Green

Popular all-purpose filter for use with both orthochromatic and panchromatic emulsions—an ideal compromise between a yellow and a green filter. Here's what it will do for you: darken the sky for better cloud effects; penetrate distant haze; improve foliage and grass by rendering them lighter; suitable for garden photography or any subject in which strong colours predominate. Especially suitable for beach photography where yellow filters might result in over-correction of many tones. Filter factors: Verichrome, 3x; Super-XX, $2\frac{1}{2}x$ (daylight), 2x (tungsten). In 31, 32, 38, and 42mm. sizes.

Austral Green

You'll like the Austral Green Filter for what it will do for you in landscape, garden, and flower scenes where large masses of green foliage tend to dominate the picture—it lightens the greens and improves their detail; and, what is more, it will darken the tone of blue sky and so emphasise your cloud effects, too. It gives a complete colour correction for Kodak Super-XX Film used in daylight. (Should be used only with panchromatic emulsions). It is also very useful when complete colour correction is required using panchromatic film with artificial light. Yet another handy use of the green filter is to produce a pleasing and natural modelling in close-up portraiture when photographing against a blue sky background. Filter factors: Super-XX, $2\frac{1}{2}x$ (daylight), 2x (tungsten). Available in 31, 32, 38, and 42mm. sizes.

Austral Red

For the most dramatic and startling effects of all, the Austral Red Filter is tops. Its exaggerated renditions of darkened skies are truly spectacular, particularly when the elements are blue sky, white clouds, and strongly-lit foregrounds. In addition, it will sharply cut through atmospheric haze—to lengthen the vista and give you the picture complete in distant detail. Slight under-exposure or over-printing will produce moonlight effects. Red and yellow colours photograph almost as white, while blues and greens are recorded as black. The use of a red filter is restricted to panchromatic emulsions. Filter factor: Super-XX, 9x (daylight), 5x (tungsten). Available in 31, 32, 38, and 42mm.

Austral Orange

For striking vigour and contrast—particularly with panchromatic emulsions—gives slight over-correction resulting in really beautiful seascapes, where it darkens both sky and water. Also excellent for architectural subjects against blue skies. Gives greater penetration of haze than yellow filters... enhances textural rendering of outdoor subjects under a blue sky. Reds and yellows appear lighter; greens and blues darker. Filter factors: Verichrome, 13x; Super-XX, 4x (daylight), $2\frac{1}{2}x$ (tungsten). In 31, 32, 38, and 42mm. sizes.

Austral Blue

The Austral Blue Filter (actually, it is very pale blue) is a great favourite with the indoor portrait photographer working with artificial light—helps to produce improved tonal rendition and modelling by offsetting the excess yellow light normally associated with artificial lighting conditions. In this sense it is preferable for it to be used in association with panchromatic emulsions. Filter factor: Super-XX, $1\frac{1}{2}x$ (tungsten). Available in 31, 32, 38, and 42mm. sizes.

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	(Red)	..	14 2
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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF N.S.W.

A lecture on toning delivered by Mr. S. P. Symonds on Oct. 14 was followed by a practical demonstration. The Open competition on Oct. 21 was judged by Mr. H. N. Jones, A.R.P.S. and the results were: *Advanced*: 1, J. Phillips; 2, Mrs. Leggett; 3, E. Stead. *Intermediate*: 1, J. Dudgeon; 2, L. Thompson; 3, D. Michel and J. Dudgeon (equal). *Technical*: (Beginners): 1, J. Jude; 2, Mrs. Bagnall; 3, J. Jude.

On Oct. 28, 'My Methods' was the subject, and four advanced workers, Messrs. H. N. Jones, A.R.P.S., Dr. A. E. F. Chaffer, J. Phillips and A. R. Eade gave a brief outline of their own methods of work.

Dr. A. E. F. Chaffer gave a lecture on 'Composition' on Nov. 4 and in this talk, the first of a series of three, he made clear a number of worrying points.

This month we welcome new member Miss J. Bowden and a visitor from the Sunraysia Club, Mr. J. Crosbie.

The second of the series on 'Composition' by Dr. A. E. F. Chaffer, A.P.S.A. will be given on Dec. 2. The Reunion and House Exhibition will be held on Dec. 23. D.M.

WOLLONGONG CAMERA CLUB

The monthly meeting of the Wollongong Camera Club was held on Oct. 22 in the Guides' Hall with President A. Chambers in the chair. Final arrangements for the trip to Rabbit Island were made. The President and Secretary both made an impassioned appeal for the return of magazines. Can any other clubs offer suggestions, as our cupboard is very bare?

At this meeting, Mr. B. Houghton gave a talk on "This Competition Business." As it was intended for the club beginners, the "Big Shots," after a few initial 'digs,' left the speaker alone and gave the youngsters a chance to absorb some points.

In the competition, D. Mascord and B. Anderson won well-deserved credits in the "A" Grade and E. Woods got a worthy credit with a landscape. A very helpful talk on the judging was given during supper by Messrs. Jessop and Anderson to finish the meeting. R.S.L.

ST. GEORGE PHOTOGRAPHIC SOCIETY

A very interesting and instructive lecture on *Filters* was given recently by our Mr. Hamilton. A good roll-up of members attended the *Model* night; the points from the evening are to be given a criticism by Mr. J. Hearder.

The recent Tribute to Mr. Harold Cazneaux was well attended. The last competition, *Land and/or Seascape* had a good showing of "B" grade prints. H.M.S.

NEWCASTLE PHOTOGRAPHIC SOCIETY

High speed photography in which an enlargement is produced within a minute of the taking of the picture was described by club president, Mr. Roy Manuel, at the Oct. 13 meeting of the Newcastle Photographic Society. Mr. Manuel operates the 'photo-finish' camera at the Newcastle Jockey Club's horse and greyhound meetings.

He described the process in which race finishes are photographed on 35mm. film with a special camera using an eight-inch telephoto lens. The film in the camera moves at a speed synchronised with the race speed. The exposure is made through an adjustable slot varying in width from one-thousandth of an inch to twenty-thousandths according to the intensity of the light. The film gets four seconds exposure and the paper a half-second exposure with a projection lamp in the enlarger.

At the Oct. 27 meeting, Mr. S. Power, from the staff of Kodak Ltd. Newcastle Branch, demonstrated the 'Flexichrome' process. Club members divided to see the two stages of the process—the making of the enlargement in the darkroom on the special stripping film and the colouring which was done by an assistant.

In the Movie and Colour Division of the society on Oct. 6 Mr. F. Barrie showed the film with which he won a 'Sherlock Cup' award in the Australian Amateur Cine Society's competition five years ago. It showed the production of high-class furniture from the felling of the tree in the bush through the stages of haulage, the sawmill, and the factory. Messrs. J. Charker and J. Dugan also screened films.

A screening of the colour slides of several society members provided the Oct. 20 programme. An innovation for the judging of the October Open Competition was an open discussion amongst members of the judging panel on the placing of the prints. Competitions resulted:

October Open—A Grade: 1, E. J. Newell; 2, C. Collin; 3, J. Brown.

B Grade: 1, K. Robinson; 2, J. Wren; 3, J. Dwyer.

Minim Outing—A Grade: 1, W. McClung; 2, C. Collin; 3, E. J. Newell.

B Grade: 1, C. Hirst; 2, E. Hughes; 3, Miss B. Hughes.

Point score progress—A Grade: E. J. Newell, 63½; J. Brown, 51; W. McClung, 42½; R. N. Winn, 34; R. Manuel, 32½; C. Collin, 31; J. Ralston, 24; R. Gain, 18½. B Grade: J. Wren, 43; E. Norris, 42; C. Hirst, 19; A. Boyd, 14; J. Murphy, 13; Miss M. Wren, 11; G. Owen, 9. W.H.McC.

CAMERA CLUB OF SYDNEY

An *Open* competition was the highlight of the meeting held on Oct. 7. Because of the large number of high-quality prints in the competition, the judges were presented with quite a difficult task in making their decisions. Awards were: "A" Grade: 1, L. Friend; 2, D. Brown; 3, S. H. Lofts; HC, D. Brown and S. H. Lofts (equal). "B" Grade: 1, K. Dietrich; 2, J. A. Hayes; 3, H. Hundt and S. Ridley (equal).

At the Oct. 21 meeting, the guest speaker, Mr. E. Slater, gave a lecture on *Colour Photography*, which was illustrated with approximately 130 colour slides on scientific, medical and pictorial subjects. Members were kept interested for over two hours with Mr. Slater's slides, which covered practically every section of colour photography. Thanks go to Mr. Slater for his most instructive lecture and colour screening. L.F.

MANLY CAMERA CLUB

In a talk given on Oct. 2 club member A. S. Hart referred to *The Emotional Impact as Regards to Colour* which the photographer received when first observing the picture he proposed to take. This feeling could later be translated when printing the picture and more use made of the various methods of toning at our disposal. For example, *blue* tone denoted a *cold* feeling; *green* a feeling of *contentment*; while *brown* depicted the *Autumn or Harvest Time*. Red mostly depicted *blood* and was forceful and disturbing but when mixed with other colours became interesting and beautiful, as in sunsets. The lecturer suggested that in lieu of the usual 'Just Black and White' many in-between shades and tones could be introduced, both by the method of direct development and by toning. Some beautiful and striking exhibits of these prepared by Mr. Hart were shown to the audience present who much appreciated his instructive lecture.

On Oct. 16 our competition *Against the Light* was judged by our Mr. E. W. Douglas whose awards were:

A Grade: 1, J. G. Jude, 8; 2, J. G. Jude and K. Musgrave (equal) 7 each; 3, S. Scotchmer and K. Musgrave (equal) 6 each.

B Grade: 1, L. Hope-Caten and Mrs. N. E. Harrison (equal) 7 each; 2, A. R. Patterson and L. Hope-Caten (equal) 5 each.

On this evening club member A. M. Davidson told us *How I Take My Child Studies*. An amateur should have time at his disposal to live amongst the children, his subjects, and observe their habits, the clothes they wear and so on. Mr. Davidson was able to show a number of fine examples of studies taken by him during the many years he has spent at this fascinating hobby.

On the evening of Oct. 30 members were given a practical demonstration of *Cloud Printing-In*. For this we were fortunate in obtaining the services of Mr. H. P. James of the Camera Club of Sydney who, after explaining the methods he adopted and exhibiting several cloud negatives, proceeded to make a 15 by 12 tree enlargement and then to add the clouds to it. This instructive and fascinating lecture was appreciated by all present. F.B.S.

AUSTRALIAN PORTFOLIO P.S.

The November issue of *The Lens* contains articles by Ralph Seaman 'This Criticism Business' and J. N. Tomlinson 'My Dark Room Technique'. Both of these present some new angles on their respective topics.

There are now three lady members of the A.P.P.S., Mavis Franklin, whose personal remarks are quoted in the current issue of *The Lens*; Mrs. E. Day of Cairns, and Marcia Clark of Sydney. The last named well known photographer is the Sydney representative of the A.P.P.S.

It is worthy of note that exception has been taken in certain quarters to the use of ball point pens by print critics, for it seems that the practice has been the cause of spoiling a number of valuable pictures.

Readers will be interested to learn that Dr. Geoffrey Young, who figured so prominently in flood relief activities at Forbes during the year and who recently met with an accident, is an A/P Circle Member. D.H.F.

NORTH SHORE (Sydney) CAMERA CLUB

We are grateful to Mr. Danvers of the Australian Broadcasting Commission for his excellent judging of the *Portrait* competition on Oct. 22. Later in the evening Mr. Danvers commented on the winning prints. Pictures taken on the outing of Sept. 19 were also judged and resulted in A. Dietrich gaining 1st and 2nd places. On Nov. 3 Mr. A. R. Eade gave a very good practical demonstration on *Enlarging*.

Mr. A. W. W. Gale, A.R.P.S. will be the lecturer on Dec. 3 and the subject will be *Composition and the After Treatment of Prints*. The last meeting of the year will be an Exhibition of Prints and Christmas Social on Dec. 15. D.M.

TOWNSVILLE CAMERA CLUB

Townsville Camera Club was inaugurated on Sept. 22. *President*, W. A. Hammond; *Vice-Presidents*, E. R. Treloar and E. K. Johnson; *Treasurer*, E. K. Johnson; *Secretary*, Miss Mary Chester.

Functions: Two field days, three evening gatherings, lectures at two of these by professionals.

Photography.—This Saturday is another field day, when we are to photograph the dancers from the Hardie Ballet School, and a prize of £1/1/- is being offered by a local professional photographer for the best picture. So far the group of A.P.-R. prize-winning prints has not arrived from Maryborough.

Financial membership so far is 16, with many prospective members. M.C.

Members of the Townsville Camera Club photographed on a recent outing.





Members of the Naracoorte Camera Club photographed on a recent outing.

NARACOORTE CAMERA CLUB

In March of this year a group of six camera enthusiasts decided to form a Camera Club in our town. In six months the club membership has grown to fifty-four, and the enthusiasm now being shown by all members ensures that a great success can be made of the "bush" club. Print competitions are held every fortnight and colour slide and movie evenings periodically. Other important events include outings, which are held regularly.

The club members are indebted to Mr. B. L. L. Pallant, our President, whose excellent leadership and tremendous interest in the work of the club is an asset. Mr. H. T. Rowe is the active secretary, and these members, together with a committee of three, frame the year's programme.

Because of our relative isolation (we are 250 miles from city lecturers), most of the talks so far have been given by our own advanced workers. Talks and demonstrations so far given have included such subjects as film development, contact printing, enlarging, and a talk on the technique of Lancelot Vining.

As few of our members have a knowledge of "doctoring" prints, most of our pictures for competition are straight enlargements, which is at least unusual in a Camera Club these days. Nevertheless, we are all interested in improving our work, and any help from visiting pictorialists will always be appreciated.

A letter to Mr. H. T. Rowe, Smith Street, Naracoorte, will bring details of our evenings to any passing photographer who would like to assist by delivering a lecture or acting as print critic. An exchange of portfolios from other clubs would also be appreciated.

R.S.

VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

At a meeting held in the Melbourne Camera Club's room on Sept. 26 and 27, delegates from eleven Victorian amateur photographic groups drew up a constitution and brought into being the *Victorian Association of Photographic Societies*.

The aims of the Association are: (a) To advance the art and science of photography; (b) To further the interests of the associated bodies; (c) To draw up regulations and to conduct combined exhibitions and inter-club competitions; (d) To arrange the exchange of guest lecturers and demonstrations on any subject relating to photography; (e) To arrange exchange of photographic work between associated societies;

(f) To arrange periodical conventions of the members of the associated societies; (g) To arrange photographic salons; (h) To take such steps as will further the objects of the Association.

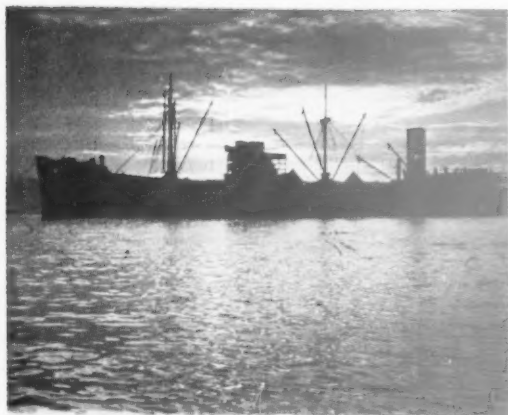
The photographic groups present and their delegates were: Adult Education Camera Club, Messrs. N. A. Dempster and P. E. Klyton; Ballarat Camera Club, Messrs. H. McConnell and H. E. Richmond; Bendigo Camera Club, Messrs. N. Coward and J. Carlyson; Gordon Photographic Society (Geelong), Messrs. W. J. Porter, E. Bound, and F. A. Williams; Healesville Camera Club, Messrs. Roberts and E. Fox; Kodak Camera Club, Messrs. J. Kroef and F. Waghorn; Melbourne Camera Club, Messrs. N. Crouch, A. Andrews, and W. Broadhead; Photographic Society of Victoria, Messrs. D. Lascelles, E. Cornish, and F. Polglaze; Preston Photographic Club, Messrs. Baker, Smith, and Baxter; Sale Camera Club, Mr. G. Horn; Southern Suburbs Photographic Society, Messrs. Tucker and G. S. O'Brien; Victorian Railways Institute Camera Club, Messrs. Plunkett and Speight.

The office-bearers elected at the meeting were: President, Mr. Broadhead (Melbourne Camera Club); Vice-Presidents, Messrs. Porter (Geelong) and McConnell (Ballarat); Hon. Secretary, Mr. Crouch (Melbourne); Hon. Treasurer, Mr. Lascelles (Victorian Photographic Society); Executive Council, Messrs. Horn (Sale), Kroef (Kodak Club), Richmond (Ballarat), and Baker (Preston). E.R.R.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The monthly meeting of the club was held at "Bacton House," 723 Hay Street, Perth, on Oct. 23. The photographic subject was *Architecture* and the prints displayed were of outstanding quality. Points awarded were: 1, E. Roche; 2, D. Jukes; 3, W. Lorimer. A criticism of all the prints displayed was given by Messrs. C. Kirton and E. Thew.

It was decided at the annual meeting that part of every third meeting would be devoted to colour work, and that Mr. W. Angove be president of the colour session. Therefore, our first colour session for the ensuing year commenced at 9 p.m. The subject chosen for the slides was *Landscape*, and between 100 and 200 slides were put through the projector, these slides being the work of eight or nine members. All the slides were excellent, but owing to so many being screened, there was insufficient time to allow a criticism of each one. At the conclusion of the screening of the slides, Mr. E. Orris moved a hearty vote of thanks to the authors and also to Mr. S. Bannister for lending the projector, screen, etc. A.M.P.



JOURNEY'S END, F. J. P. Evans

Vol. 59

DECEMBER 1952

No. 12

THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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Good things to come ...

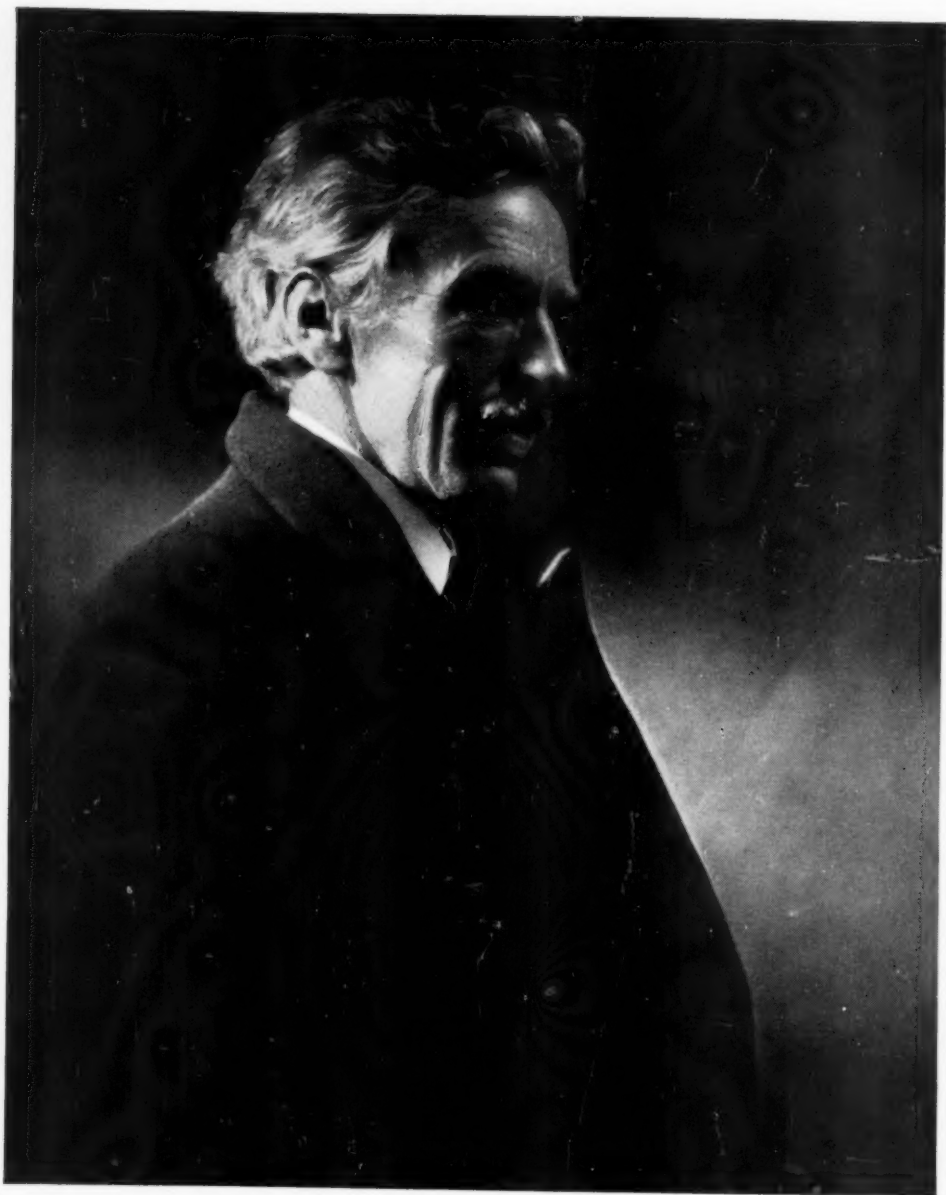
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SELF-PORTRAIT

"Yes, age is not to be denied; we slow down even if the impulse and interest are intact and the spirit high . . ."

H.C.

THE
CAZNEAUX
STORY

by JACK CATO

A handwritten signature in dark ink, appearing to read 'Caz', with a stylized flourish extending from the end.

BEING THE BIOGRAPHY OF
HAROLD CAZNEAUX, HON. F.R.P.S.

| 1878— |

By the same Author:

I CAN TAKE IT

MELBOURNE

THE STORY OF THE
CAMERA IN AUSTRALIA
(in preparation)

Publishers: Georgian House

IT seems to be natural for us to form in our minds a physical picture of a man that in some way approximates to his works—and that picture is nearly always wrong. And if you know Caz only by his work and place in Australian photography you will naturally make the same mistake; you will picture a great commanding figure.

Yet Caz is not very big nor is his voice very loud. He is by nature modest, quiet, gentle and self-effacing. There are many pictures of him in old camera circle groups. He is always somewhere at the back and usually seen in profile. Here he looks the type of person concerning whom one would ask "And who is the nice looking young man at the back?" Truly, size and voice contribute nothing to a man's mental stature, to his happiness in his work, his genius, or his strength of character. That Caz has all these qualities in full measure you will find as we tell of his fine inspiring career, his reputation in the great salons, and something of his ceaseless enthusiasm and unselfish devotion to the cause of the camera in this country.

I will begin with two estimates of his work. One by a world authority and the other by Caz himself. They give us, on the one hand, an appraisal of his merits, and on the other a clue to his character. In 'Photograms of the Year' for 1911, H. Snowden Ward, then foremost critic of the London Salons wrote—"In one stride Harold Cazneaux comes from the position of a very good man indeed to rank with the few outstanding workers of the world in pictorial photography . . . I place him with the dozen or more of the pioneers from whom one can expect anything of note". Now read what he wrote me about himself when I was trying to extract out of him a few old tributes. "I would like you to quote this stuff with some reserve. Personally, do not think I'm as clever or as famous as many claim I am. Many a time I see other men's work around me which I silently acknowledge as the work of masters and I get a great thrill out of it. Some of them have told me they have to thank me for the inspiration; if that is so, I am glad."

And yet, wrapped up in this small and modest parcel that is Caz is a strength of mind and a force of character that have spurred him to fight, all his life, for the expression of his own personality in the direction he instinctively believed to be right; and have given him that streak of individuality that is the keynote of his life and of his work.

He gave notice of this latter quality quite early. Though he was christened Harold Cazneau, he found fault with both names and changed them. An ancestor once crossed the 'x' from the end of

the family name; when Caz heard of it he promptly put it back again. Then he discarded the Harold and with a fine sense of brevity became 'Caz'. Nothing could be more personal or individual for surely no one else in the world can lay claim to those three letters.

All his long life he has been a professional photographer, and yet he has never had formal business premises; he has never owned a studio camera; and he has never been a member of a professional photographers' association. In fact, all his ways and his whole career have been a revolt against the traditional approach.

Half a century ago he declared himself on the side of the amateurs. They became his friends and his sole associates. His social clubs were amateur camera clubs, especially, the Sydney Camera Circle. And it was amongst them that he became, for this country, the chief spokesman of the pictorial movement that aimed to destroy the conventional portrait-formula which, in those days, meant the depicting of most sitters in the same manner; he insisted that in future every subject be treated as a new, separate and individual study. Caz is not really a professional at all. He's the supreme amateur; the amateur as my dictionary defines it—*one that cultivates any study or art from taste and attachment. It is derived from the Latin amator meaning lover.*

Caz is a photographer because he loves photography, and the longer he has lived with it the more enamoured of it he has become; at seventy-four he has lost not a whit of his young enthusiasm. That photography supported him to a degree of comfort has been entirely incidental, for had the art achieved half as much it would still have been an enchantment to him.

* * *

Before dealing with him in detail let me start with a quick psychological background of the Caz whose life I know so well and rank so highly.

First then, picture a babe born to the smell of the ether that dissolved the collodion for the wet plates in his father's studio. Photography was in his blood from the beginning, for his mother was also a skilled camera worker, so Caz was brought up and nurtured in this atmosphere.

Next, when he had started work (it was with a studio), he saw the first exhibition in this country of the work of the 'Pictorial Movement' and he at once decided to dedicate his life to the cult. From that day he began experimenting, and soon a cheap box camera was accompanying him to and from his work. Each day he chose a different route; by the docks, by the slums or by the

main streets; getting the light and the long shadows of early morning and the evening; and recording the customs and manners and the dress of his day. That was a foretaste of things to come, previewing Caz in "Old Sydney", Caz and his Candid Camera, Caz and the Documentary; all of it thirty years ahead of his time.

Unfortunately, the man who is far ahead of his time is in for plenty of grief until the world catches up and understands him. To this law Caz was no exception, for soon we see him as Caz the young studio operator surrounded by all those painted backgrounds and artificial props that still remained, a hangover as it were, from the wet-plate days. Here was hardly any kind of outlet for growing ideas of advanced pictorialism.

Then we find Caz smouldering in revolt; happily married and with a young family but miserably unhappy in his work. Denied the self-expression that meant life to him, he was dying of frustration. When his spirit could stand it no longer, neither could his body. It was called a nervous breakdown. For a long time he lay in bed; then his recovery was speeded by one fixed idea—that he was finished with tradition and that, for better or for worse, the rest of his life would be devoted to doing his work in his own way.

By the time he had fully recovered his resources seemed to be at a low ebb, but a helping hand was forthcoming. A friendly professional, with an 'amateur' outlook very much akin to his own, generously offered him the use of his rooms. Here from old negatives made in his spare time over the years, he prepared and placed on view an exhibition of his work. The happy outcome was that the critics praised it to the skies. Sydney Ure Smith—a fine Australian with a big programme of artistic publications in mind and one that needed a cameraman with a new outlook—noted the newspaper reviews. He came and saw and was conquered. He offered Caz all the camera work for this new venture. Thus Caz found his ideal patron and, at long last, his heart's desire: a man who wanted him to express himself in his own way in his work.

He was now his own man. He was cultivating his art from taste, from love of the study. He was the Prince of Amateurs.

* * *

Harold Cazneaux was born in Wellington, N.Z., on March 30th, 1878. Old records tell of his family moving from its native France to Boston, U.S.A., in the middle of the 18th century. Early in the 19th Century two great-uncles and his grandfather returned to England, one of them to become a master ship-builder

in Liverpool; another to preach in Trinity Chapel, London; and his grandfather, Edward Lancelot Cazneaux, 1810-1856, to study at the Royal Academy of Arts and become a successful portrait and landscape painter.

Lancelot Cazneaux died at the age of 46, and his widow, acting on the advice of her brother who was a sea-captain in the Australian coastal trade, came out to this country with her five sons in the ship *Great Britain* in 1856. She invested her money in sheep at Eden on Twofold Bay, and when this proved a failure she moved to Sydney and supported herself as a concert pianist and a teacher of music.

Her third son, Pierce Mott Cazneaux, who became Caz's father, was born at Liverpool, England in 1849. He came under the spell of photography when he was very young and started his career as a boy at Freeman's Studio in George Street, Sydney. Here Mott eventually became chief operator, and here it was that he met the young lady who became his wife and the mother of Caz. She was Emily Florence Bently, an expert colourist and a miniature painter. Apart from her own considerable talents, Florence also brought a tradition of the arts into the family. Her grandfather Tom Bently was a black-and-white artist who specialised in character studies. He came out to Sydney in 1839, and during the tedious voyage cemented a life-long friendship with a young companion named Henry Parkes who had a flair for picturesque phrases. One of them—"There's a scarlet thread of kinship runs through us all"—probably did more than anything to give us Federation and to earn for Parkes the title of "The Father of his Country."

Freeman's Studio was then probably the leading house of portraiture in Australia, so both of Caz's parents must have worked to a very high standard. Towards the end of the 1870's Mott Cazneaux moved to Wellington, N.Z., and opened a partnership studio called Cazneaux and Connelly. Soon Florence joined him and they were married. Later on they opened, in the same city, a studio of their own where both of them operated.

Caz remembers a day when riding with his mother in a horse-drawn tram, that before him on a frosted window was a studio advertisement of a lady standing beside a camera with the shutter bulb in her hand. "Mummie!" exclaimed Caz, "that's you, isn't it?" and he was right. Florence Cazneaux took many pictures of the Mt. Tarawera eruption showing the tragic destruction of the Pink-and-White Terraces. These negatives were made into lantern slides, and Florence gave a public lecture on them at the Exhibition Building in Wellington.

In the early 90's the Cazneaux family returned to Australia where Mott first managed Duryea's studio, and later Hammer & Co., of Adelaide. Mott is still remembered by many old pupils for his ingenious methods of controlling light for portraiture. Mr. J. J. Rouse said that Mott Cazneaux was the most consistently good operator of his day. Mott was also a 'cellist, a fine musician who played in numerous orchestras; his home was a centre of interest in the theatre and in music. He was a man of great personal charm.

And it was here, with his father at Hammer's Studio in Adelaide, that Caz began his photographic career soon after his eighteenth birthday. Throughout all his early years his hobby had been drawing and sketching, and with this artist's flair for brush and pencil he soon became expert in retouching, colouring and working-up enlargements. In the evenings he attended art classes at the Adelaide School of Design under that fine master H. P. Gill, who has taught so many of our leading painters.

This period of Caz's life was one of content. He was training and preparing for the future, though he does not seem to have had any wild enthusiasm regarding it. Then, in 1898, a young Adelaide architect named John Kauffman returned from studying in Europe, bringing with him a series of pictures by H. P. Robinson, Horsley Hinton and other outstanding members of the new Pictorial Movement—these he soon placed on public exhibition. Caz went to see the pictures out of idle curiosity. They held him spellbound and left him inspired. Here was a new beauty beyond anything Caz had ever dreamed of in terms of photography. That the camera could really be used for such creative work was a revelation. He came away like a convert from a revival meeting, with one fixed idea in his mind, and one that never left it. That to this cult of self-expression he would devote his energies

To have carried that pledge into immediate practice would have meant starting on his own in his own studio dedicated to pictorial portraiture. Before that could be done there were more than minor problems, such as finance, to be dealt with and it must be admitted that anyone who had offered to lend money for that type of venture, at that time, would have been considered exceedingly soft in the head, for although the people who made this nation possessed many great qualities, a cultivated comprehension of the arts was the least of them. Men would have to shave off their beards and women widen their horizons in the world of business before such revolutionary behaviour could be successful.

To better his financial position Caz left Adelaide to work for Freeman's Studio in Sydney, where, after some years, he gained the position of chief operator that his father had held years before.

He remained at Freeman's for fourteen years, adding his own refinements to the studio formula, but still being a part of it. He had, however, one form of escape to the self-expression of his dreams and that was with his own small camera and his little darkroom at home. Escape to week-ends spent in the mountains, in the bush and around the harbour; escape to a large circle of friends who would gladly sit as models; and, above all, escape to fraternity with fellow enthusiasts devoted to the same cult—men like Cecil Bostock, and Monte Luke, and Norman Deck, and James Paton, and a host of others.

It was in 1904, while he was at Freeman's that Caz really started his pictorial career, his equipment consisting of a quarter-plate box camera. It was the beginning of his "Old Sydney" period. In 1906 he married and set up a home where he could have his own darkroom and experiment o' nights with such processes as carbon and bromoil. Still honouring the family tradition Caz took his wife from Hammer's Studio in Adelaide.

The next year he exhibited his first carbons at the Members' Exhibition of the Photographic Society of N.S.W. (It was at this exhibition that Sir Lionel Lindsay displayed some fine colour-bromails for which he was awarded a medal.) He was now working as though inspired; he had already a mastery of his technique and a clear vision of his goal. He was never one for specialisation; all was grist to his mill. He was now confirmed



BREAKING WAVE

(1904)

The first outdoor picture 'Caz' took in Sydney—it was just after he arrived. He had purchased a T.P. "Amber" camera and had gone to the Bondi cliffs, where he saw these fishermen threatened by the huge waves. With characteristic presence of mind he quickly captured the scene and shortly after, when *The Australasian* held a photographic competition, he sent in this picture and it won him £5, which, incidentally, paid for the new camera.



RAZZLE DAZZLE

(1910)

A difficult subject that earned general recognition for its author overseas when it was first exhibited at the London Salon in 1911 and subsequently reproduced in *Photograms* for the same year, being most favourably reviewed by H. Snowden Ward.

in his belief that whether the subject was portrait, seascape, landscape or still life, the camera, sensitively handled, could deal with them pictorially.

By 1909 Caz had produced so many pictures that the Council of the Photographic Society urged him to stage a "One-Man Show" at its rooms in Hamilton Street, Sydney. The rooms were specially furnished for the purpose and Caz hung seventy-five large prints of all types of subjects. As he could not afford to frame them he bound each one in passe-partout style.

This was Australia's first "One-Man Show". A well-printed catalogue was presented to each visitor. The show was one of the milestones in the history of Photography in Australia—it is no exaggeration to say that it caused something of an artistic riot. It lifted photography to a new plane. The press, the critics and the artists acclaimed it. Here, for the first time, they wrote of "The Art of Photography" The great *artistic* possibilities of photography and so on and so on

In one bound "The nice looking young man at the back" found himself projected into the full glare of the limelight. He became the acknowledged leader. Almost every night was taken up lecturing, teaching, demonstrating and acting as selector or judge or writing . . . writing . . . writing hundreds and hundreds of letters to whoever cared to claim his time and his brains over a problem—and all of it without any fee. Thus was Caz sublimating the success he was too modest to wear himself by helping others attain their personal goals. But to lecture and to teach is to state a case, and to argue it. It develops the critical faculty. Soon he began to find fault with his own work . . . with all the work of the Australian pictorialists: "Were they showing any real progress? Were they not still slavishly following the lead of the European School from which came their first inspiration? Were not their pictures too gloomy; too set to a minor key? Were they doing anything to develop a National School of pictorialism?—one that would interpret something of the bright light and the spaciousness of this new country?"

In private, Caz is a great talker and his theories reached the ears of a group of ready listeners. In 1916 six of them decided to found a "Sydney Camera Circle" pledged to advance the art of Australian Pictorial Photography. The occasion represented yet another milestone.

Throughout the four years after his first "One-Man Show" Caz was not only doing all the work I have just outlined, but he



WAITING FOR DADDY
TO COME HOME

(1914)

Apart from some overseas success, this picture was included in his *entry* which won the first prize of £100 in the Kodak "Happy Moments" competition in 1914. It was an early experiment in controlled artificial lighting, the 'fireplace' being a flash hidden behind an up-ended table.

RAINY DAY TO ORDER

(1922)

'Caz.' received a commission to make some photographs which would advertise the rubber products of the Perdiann Rubber Company. This charming little study was one of the results.



was sending prints abroad to all the important salons (and earning a golden reputation) and, at the same time, holding the position of manager and operator at Freeman's Studio. It was also at this time he won the Kodak competition for "An Album of Twelve Subjects depicting Happy Moments." The one hundred pounds prize which he gained was used as a deposit on the home at Roseville, where he was able to set up a studio and workroom, and where he has lived ever since.

Late in 1917 came his breakdown in health of which I have already written. In 1918 he was well again, but his only assets consisted of a home and a mortgage, a wife and six children (five daughters and a son)—and something else, which was a deep-seated feeling that the next few years were destined to prove the turning point of his life.

By good fortune, it had so happened that a year or two previously—in November, 1916, to be exact—there had "*met together by mutual consent, a little band of photographers, earnest workers, lovers of Art and the Beautiful, who by reason of their love for the Art have constituted an Association, with the advancement of Pictorialism . . .*"

It was the foundation of the Sydney Camera Circle and it was one of the circle members, Cecil Bostock, who offered to make available his rooms. Caz accepted the offer with enthusiasm and immediately set quietly to work laying the foundations for his great future.

At first sight business prospects were grim, for there was no obvious market for artistic photography. And yet, by a happy coincidence, it was in the same month in which Caz opened his studio that Sydney Ure Smith and his partner Bertram Stevens

were making the final arrangements to publish the highest quality publications ever produced in this country. They not only wanted such work . . . they wanted and they needed Caz. They offered him the position of official photographer to "The Home" and the allied "Art in Australia" publications. It was a perfect marriage of interests.

And so he began his own career, using a quarter-plate reflex camera to take pictures of society women in their homes, of their children and of their gardens. He received a reproduction fee for each print, retaining the rights of private orders. These pictures, published in the monthly editions of "The Home," quickly brought his natural unconventional work before all the well-to-do people of Sydney, and private appointments began to roll in. It was all magnificent advertising; any established studio would have paid thousands for the exclusive rights to these beautifully produced magazines.

Just as he was getting settled, Denman Chambers was sold and reconstructed and he had to leave. So his house in Roseville now became "The Studio", and from here he has worked ever since. Within the next ten years the mortgage was paid off and a Buick car occupied the garage. His daughters were now assisting him in the finishing rooms. Spencer Shier, a prominent Melbourne studio man, one of the great army of photographers which has visited Caz to see his unconventional methods of work, rightly referred to them as "The Cazneaux Family of Photographers."

On studying his record over the next twenty years one marvels how he was able to accomplish so much. But then he is naturally quick and alert; he is able to sum the latent possibilities of a subject at a glance; he was never one to waste films, for when he makes an exposure it is a good one. He has never used an exposure meter nor has he ever measured chemicals . . . a spoonful of this and a pour from the bottle of that—all backed by judgment and long experience—is his method. (It was also the method of Dr. Julian Smith but hardly one to be recommended to beginners.)

The moment that Caz was released from working in a studio and was free to express himself through the medium of the camera he began to give evidence of his love of the outdoors. That, in my opinion, was the real reason for his former frustration; Caz, from the first, was surely meant to be an outdoor worker.

In the joy of his new freedom he might be said to have been sunstruck. In all his new pictures the sun streamed through windows, across lush lawns, through suspended vines, or through

the foliage of trees and shrubs, to pour a pattern of light across his subjects. It was a strange change of face for a man who had previously sought clouds in his landscapes. How a dull day must have been a bane to him!

The first issue of "The Home" (Vol. I, No. 1) carried his "Bamboo Blind" (a picture of his daughter Beryl) as its frontispiece. It was a new motif in portraiture. Underneath it the Editors wrote—"Quaint and arresting is the photographic child pictured by Cazneaux, in which the bars of sunlight seem to touch the little face with the effect of a bold pastelist's crayon. Camera lovers will thank Mr. Cazneaux for his happy inspiration, and will be tempted forth in search of other novel effects of lighting by which to record the features that delight them most. There are limitations indeed in the art of the photograph, but enterprise and originality go far to break them down". The Editors' prophecy came true. The "Bamboo Blind" indeed inspired a host of imitators as a study of later "Photograms" will prove. Still glorying in the play of sunlight he next produced "Pergola Pattern", "Sun Spots and Shadows", "The New Sunshade", "Little Ann in Australia", "The Wheel of Youth" and scores of private portraits which filled "The Home" with the magic of sunshine.

And so we come to the full flowering of his association and friendship with Sydney Ure Smith, O.B.E.—a friendship that became a deep and abiding one; that brought them together o' nights around the fire discussing, planning and working out schemes for new and novel series of camera subjects. First came a series of character portraits of the artists, Norman Lindsay, George Lambert, Norman Carter, Hans Heysen (all these men were Caz's personal friends) and a great many other art personalities.

Many of our Governors and numerous distinguished visitors to Australia were photographed in the rooms and gardens of Government House, Sydney.

Then came a series of musicians and actors and actresses—Arundel Orchard, Alfred Hill, Oscar Asche, Somerset Maugham, L. Merrick, Pavlova and her Company, Marie Burke, Nellie Stuart, the Menuhin Sisters, Marie Tempest (in a garden beside the Harbour), Dame Nellie Melba (this, she said, was her favourite portrait)—but why start a list, for there was hardly an important person or distinguished visitor of the day whom Caz did not photograph. Many series of stage pictures were made in the lanes beside the theatres using mats, curtains and props nailed against

the walls and many studies of well-known men were taken in Ure Smith's private office.

For another "The Home" series, Adrian Feint, Roy De Mestre and George Lambert painted backgrounds for a set of portraits, under the caption "New Idea Portraits". Many of these were exhibited in overseas salons. These artists were to co-operate with Caz in making the pictures but, as it turned out, they became his assistants. No other cameraman can claim to have the services of so many and such famous painters.

There followed *Art in Australia* books that were entirely illustrated by Caz. *The Koala Bear Books*, *The Sydney Bridge Book*, *The Canberra Book*, *The Frensham Book* (100 pictures of life in a college for girls), and the special *Home Annuals*—with them, his continuing work in the *Art in Australia* quarterly. Caz compiled *The Red Cross Presentation Book*, the album of *Sydney Harbour Pictures* as presented to the Prince of Wales, and *The Special Jubilee Book of B.H.P.*; this latter job took many months and to complete it Caz travelled to Melbourne, Newcastle, Whyalla, Iron Knob and far out in the central desert. For this series of pictures the whole of the vast steel works at Newcastle were cleaned up from top to bottom—that was worthwhile, for those photographs introduced

a new era of industrial photography. Then he did *The University of Sydney Appeal Book*; here he was allowed to roam at will and take the lectures and demonstrations, arranging groups of students and professors exactly as he wished.



MAISIE GAY

(1926-1930)

One of the many pictures 'Caz.' made of theatrical people; this one shows Maisie Gay in one of those characterisations for which she was so well known.

(Photographed for *The Home*.)

FRED BLUETT
AND HIS DONKEY

(1920-1930)

Faced with the problems of background and lighting difficulties, 'Caz' decided to take this picture by daylight in the laneway at the side of the theatre. It shows Fred Bluett and his donkey at the time when he was playing in the musical comedy "Wildflower". During the same season he photographed "Wildflower's" leading lady, Marie Burke, with her parrot

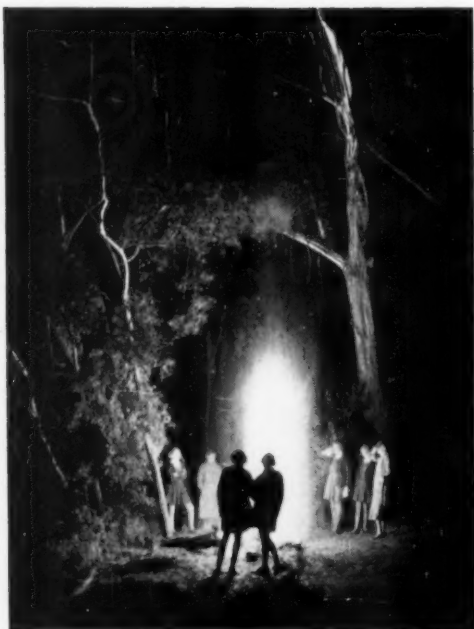


To complete this section of the record would require a couple of pages, but reference must be made to *Domestic Architecture in Australia*, *Sydney Surfing*, and *Australia Beautiful* (1917-1931).

The two *Koala Books* attracted world-wide attention and six of the pictures were attractively reproduced in an important German magazine. One of the koala subjects was also used very extensively for overseas travel publicity.

So greatly had Caz's work for *The Home* heightened the interest of the public in good photography, that the Editors decided on a photographic competition open to anyone professional or amateur in Australia. Caz was eligible to enter as he was still a free-lance, never having been on *The Home* staff. Sir John Longstaff, Mr. Macdonald (then Director of the National Art Gallery) and a number of other artists were the judges. Caz had little difficulty in gaining the principal awards.

A year or two back we saw a charming new little book of Ure Smith's entitled "Treescapes" illustrated by Caz. In the introduction Arthur Streeton says "The prints by Mr. Cazneaux put all our paintings in the shade. His choice of subject, his splendid instinct for design and light and shade certainly put him as an artist above almost all our painters. No one has represented trees in any way comparable with those in his prints. He is a landscape man of the first water. He has a great gift."



CAMP FIRE

(1923)

Selected from *The Frensham Book* (of 100 photographs by Cazneaux), this is one of several night pictures secured by flashlight. It was made in the natural bushland setting of this famous girls' school at Mittagong and is an example of a carefully planned arrangement; the two figures in the foreground provide a strong accent and at the same time help to reduce any undue glare from the flash.

There are many tributes to Caz in that book. But you can't spoil him, for superimposed on his romantic and poetic nature—that can burst forth into lyrics at the beauty of a tree blossoming in his garden, or the purple shadows in the Flinders Range—he

has a realistic sense of values that keeps him very sane. When he read Streeton's tribute he wrote me . . . "It's too good, I don't believe it, and I'm not going to believe it."

Caz has never published an autobiography or a book of his work, but his published writings and illustrations would fill many volumes, while his private letters, aimed at helping and inspiring other enthusiasts would, if bound, form a considerable shelf-full in themselves. To-day he still writes for *Photograms*, and *The A.P.-R.*

Throughout all these busy years his contributions to Australian and overseas salons never ceased, nor did his interest lag in the direction of raising local pictorial standards. It brought a great but tardy reward. In 1938 he received his greatest surprise—an official notification that the full Council of the Royal Photographic Society had conferred on him their "Honorary Fellowship" for long services rendered to pictorial photography. That was one happening in Caz's long and shy career that stirred up some latent touch of pride. It really thrilled him . . .

1941 was a sad year, for Caz's only son Harold, an engineer, died during the siege of Tobruk and was buried there. This was a tragic blow; with young Harold at the wheel of his car Caz had driven over so much of our continent, and there were future plans to take car and camera to many distant places. Soon afterwards a daughter lost her husband in the Coral Sea battle. Six members

of the family were in different services. Of this period Caz speaks especially of the kindness of Spencer Shier and of Dr. Julian Smith.

* * *

Caz has had a full and wonderful life, he's a kindly modest soul who never made an enemy or lost a friend. He has known struggle and tragedy and loss, but has also known great achievement. He never made a fortune because he could sell only a part of every print, for there was so much of the joy of them that remained with him. That pleasure was his; it had no market value. It was his rich delight in the play of sunlight on a lovely face or landscape. It was the magic box that took him to breathe the salt of the sea and the exalting incense of the bush. And it brought him home on thousands of evenings pawing the ground with excitement while his day's work developed, and then sent him to sleep with a smile because he knew it was good . . .

PROPS FOR THE MINE

(In the 1930's)

Amongst many others of similar association, 'Caz' cherishes this picture as a memento of his friend the late Albert Collins. On a commercial assignment, they visited the Northern Coalfields together and came across this scene. As they both wanted to get the picture, Albert took his drawing materials and hid behind a convenient stump—the top of the famous artist's hat is just visible peeping above it.



Presenting
"MILESTONES"
A representative selection from the
PICTORIAL PHOTOGRAPHY
OF
HAROLD CAZNEAUX

HON. F.R.P.S.

Front Cover Illustration:

THE BAMBOO BLIND
(*Bromide, 1915/1916*)

This subject was taken around the year 1915/16 and was first published in *The Home*, Vol. 1 (1920). The picture was used as the frontispiece and thus it became the first pictorial photograph to be used by *The Home* in its first publication of that journal. The editor's original comments ran: 'Quaint and arresting is this photographic child study by Cazneaux in which the bars of sunlight seem to touch the little face with the effect of a bold pastelists' crayon. Camera lovers will thank Mr. Cazneaux for his happy inspiration, and will be tempted forth in search of other novel effects of lighting by which to record the features that delight them most. There are limitations indeed in the art of the photograph, but enterprise and originality go far to break them down.' This picture has been widely exhibited and has seen the London Salon. I can remember some good reviews of some praise and also some caustic comments by other critics during the early years when the pictorial movement was gaining ground in the world of photography.

This picture always remains fresh and alive in my memory. The arrangement was not built up; I happened to be on the spot when the idea came to me that a picture was possible. In five or so minutes the Pressman Reflex was brought out and the exposures made. Several positions were tried out but this one seems to have become the favourite for its wide appeal. By the way, it is a good plan to copy good original pictorial photographs—one then has a more lasting record.

H.C.



OLD SOUTH ROAD, MITTAGONG

(Bremil, 1918)

This new print from one of my very old negatives has never been exhibited except at a S.C.C. evening. I was glad when it was selected for reproduction on account of its truly Australian character.

THE COAL DUMP

(Bromoil from box-camera negative, 1908)

A group of old-timers waiting for the pre-bridge horse-ferry to come in at Milson's Point, where they would load coal and unload ashes. This is one of my early candid-camera pictures. It is here reproduced from a bromoil, the use of which process enabled me greatly to enhance the tonal values of the picture.





THE HORSE-FERRY AT MILSON'S POINT

(Chlorobromide, 1910)

The old pre-bridge ferry landing was an area which always attracted me and my old 'magic box.' It was the soft morning light that prompted the taking of this picture which I like to think of as one of my best.



THE SHIP'S CAT

(Composite Bromide, 1912/1918)

Accompanied by my friend Jimmy Paton, I went to the waterfront one Saturday afternoon and there I found this lad with his cat; the motive of 'The Ship's Cat' at once suggested itself. The printed-in background is one of several that have been used from time to time in differing versions.

WOOL TEAM, CIRCULAR QUAY

(Chlorobromide, 1912/1918)

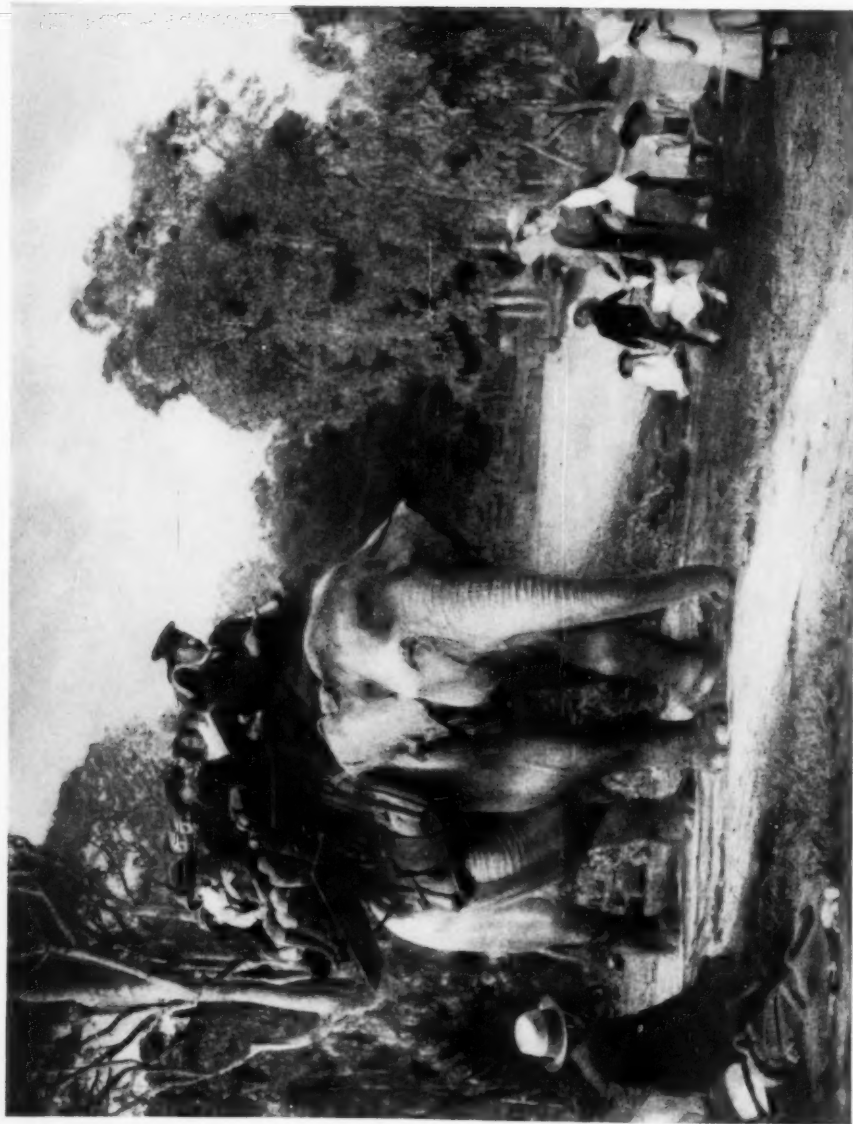
The ever present pictorial possibilities of the waterside are borne out by this further selection from my 'Old Sydney' series. I attribute any success I may have achieved in such subjects to 'looking, watching and waiting'. The composition, with its many useful repetitions, is one that always appealed to me.



THE ELEPHANT RIDE

(Bromide, 1917/1918)

In the early days of Taronga Park I was a frequent visitor with my family. While they were looking at the animals I would go off in search of pictures. For the result pictured here I had to wait until the elephant had made five or six circuits before the elements of a good composition presented themselves to my waiting camera.





OLD-TIME
MERRY-GO-ROUND
(Brensch, 1911)

A recent control print from an old subject, and one that has never been exhibited. The horse-propelled merry-go-round was an oddity even in the days when the picture was taken and should be more so today. It was always a favourite of the late W. H. Moffitt's.



WHEEL OF YOUTH

Chlorobromide, 1934

The title of this later version of the razzle-dazzle motive was an inspiration of Leon Gellert. The picture is the result of careful planning and much patience. The low viewpoint helped a great deal to achieve what I had in mind, and so did the odd spectators in the background.

ORANGES AND LEMONS

(Chlor- bromide, 1914)

From *The Frensham Book* (of 100 pictures from my camera). The subject was such as to call for careful arrangement of the figures to preserve the action and yet convey an expression of design. The keynote will be seen in the figure of the girl at the window, while the jugs and fruit in the foreground provide the motive. The picture was welcomed at the London Salon and many other overseas exhibitions.





PORTRAIT IN SUNSHINE

(Chlorobromide, 1911)

An out-of-doors portrait in natural lighting, this study of Miss Patricia Minchin was entered for *The Home Beauty Competition*. The points to be considered by the six distinguished judges included the beauty of the subject, the artistic quality of the photograph, and the originality of the pose and setting. I decided to rely on sunshine, placing my sitter near the grapevine outside my studio, thus achieving a repetition of the floral pattern in the frock. It was good news when I learnt that my portraits were successful in gaining the first, second, and third prizes.

ANNA PAVLOVA

(Chlorobromide, 1926)

It was not always that I could put into practice my axiom of 'watch and wait.' When I received the assignment to take pictures of Madame Pavlova I was given only a quarter of an hour on the stage of the theatre in which to arrange a suitable background, pose my subject and make the several exposures necessary to afford the great lady the privilege of making a personal selection. No doubt my old 'candid' technique came to my rescue on this occasion for the resulting picture earned for me the famous ballerina's most gracious thanks.

It remained one of her favourites.





THE CHILD AND THE FLOWER

(Chlorobromide, 1938/1940)

Yes, this is Angela, one of the best of my many little friends. She was always a good little model—a charming child with whom to work, ever fitting in with my changing ideas. This example shows what can be done with a good model with careful consideration given to lighting, drapery, and the placing of the hands.

DAWN ON A RAINY DAY

(Chlorobromide, 1910)

A variation of 'The Dawn,' a picture which has had many happy associations for me, for it is one of several that first gained me pictorial attention in England. The subject received a very favourable comment by that grand *Photograms* critic, H. Snowden Ward. It was exhibited at the London Salon and reproduced later in *Photograms*, 1911.





NORMAN CARTER

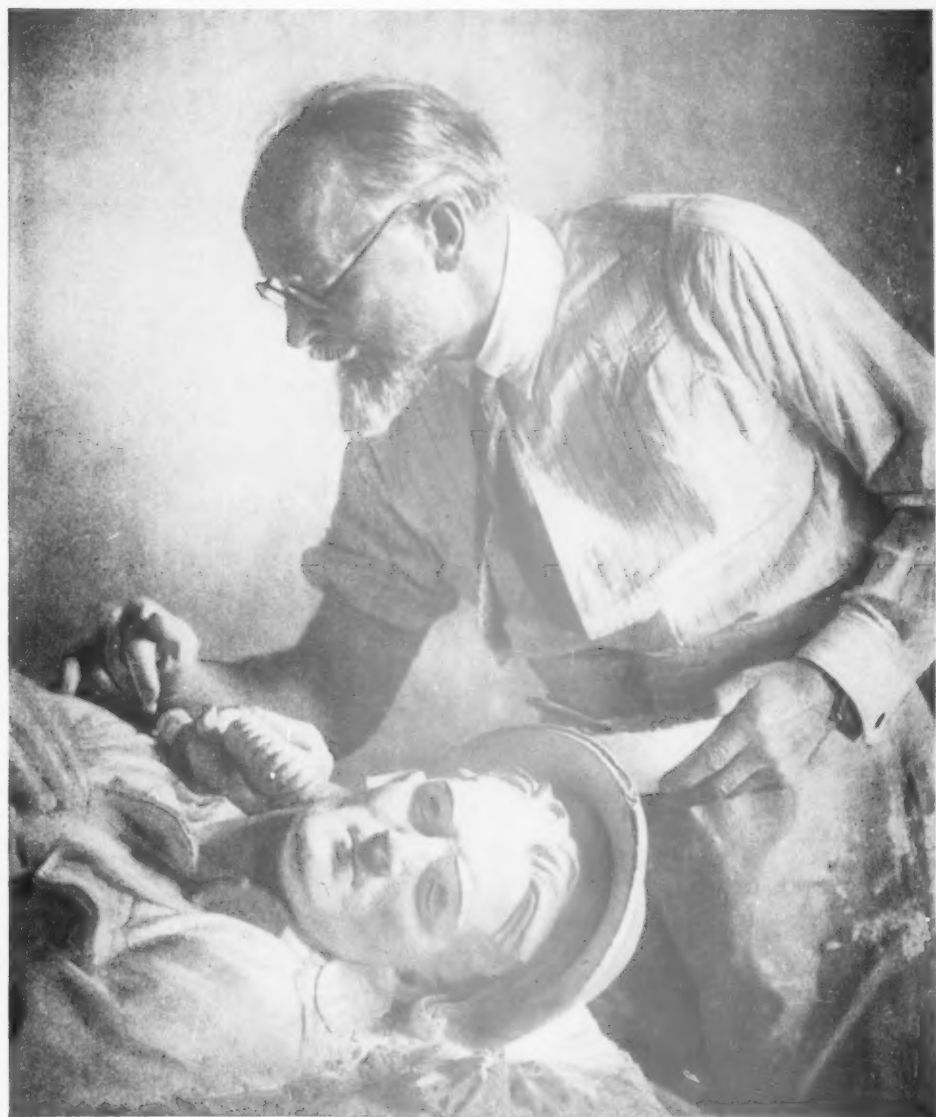
(Bromide, 1924)

The portrait of Norman Carter is typical of the many pictures I made of Australia's famous artists. This was photographed in the artist's own studio and is the one to which J. W. Lindt referred in complimentary terms when he saw it reproduced from its showing at the First Australian Salon in 1924.

GEORGE LAMBERT

(Chlorobromide, 1920's)

An entirely different treatment style was given to this study which depicts the sculptor George Lambert at work on his famous War Memorial 'Re-cumbent Warrior' composition which was later cast in bronze. The picture has travelled far and wide around the Salon world.

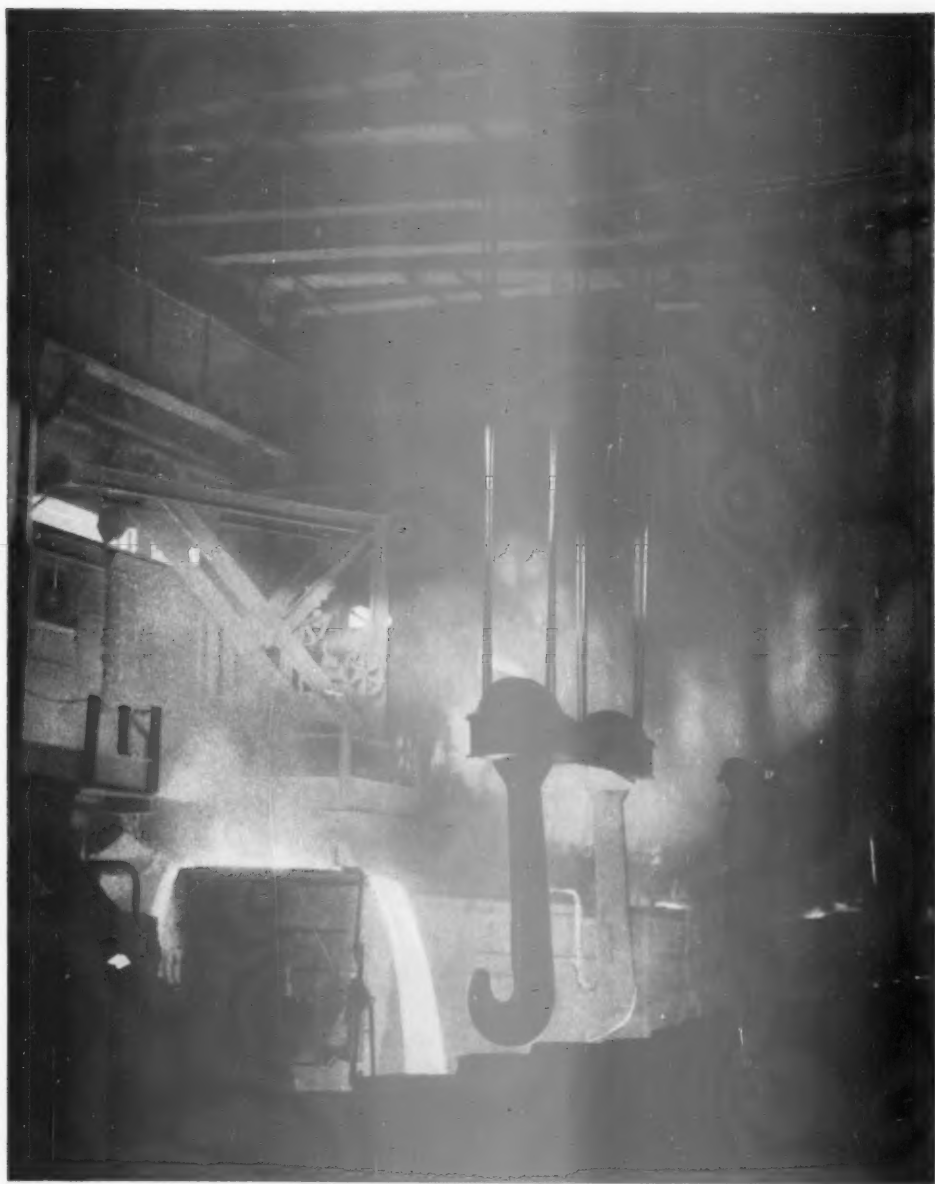


STEAM AND SUNSHINE

(Bromide, 1935)

At this time I was engaged to cover the whole of the B.H.P. interstate activities and 'Steam and Sunshine' was photographed amongst the furnaces at Newcastle. Using my old half-plate camera with its 6in. Dagor lens, I secured this picture which gained wide acceptance at Salons overseas and was reproduced in *Photograms* in 1939. It also gained a Silver Medal at the First Adelaide International, the original print being acquired by the Salon judge, Hans Heysen.





POURING STEEL

(Brenide, 1915)

This is another Newcastle subject and one which I consider to be one of my best industrial interpretations. The white-hot steel sheds a tremendous amount of light, but I was also fortunate in that little ray of sunshine down the right margin. A dramatic note was introduced by the positioning of the hook while the dwarfed figure of the man contributed the human element.



VETERAN GUMS

Bernad, 1930's

An interesting example of the use of the control processes to simplify a scene by repressing unwanted details is seen in this recent print, the original bromide of which suffered from a degree of disturbing background trouble

THE SPIRIT OF
ENDURANCE

(*Bremer*, 1946)

The subject of this famous picture still stands at Wilpena in the Flinders Ranges of South Australia where it has become known as 'The Cazneau Tree'. It has weathered storm, flood and fire and the picture shows that the tree still possesses a strong element of defiance. It was welcomed at every exhibition to which it was submitted. Incidentally the negative has been laterally reversed with a view to developing stronger impact.





TOIL
(*Bremel*, 1917)

I saw the possibilities of this scene from the car window as I was passing along the road near Port Pirie—the smelting works can be seen in the background. In this print, as in the previous one, I exercised the artist's privilege of reversing the scene because I felt this would improve the composition.



LAKESIDE AT NARRABEEN

(*Bretnel*, 1920's)

It was the grouping of the trees that appealed to me. In this scene which otherwise offered very little, I felt that I could see the eventual possibilities of the subject on paper. The use of harmonious control measures has brought about the very pleasing result seen herewith.



SHEEP TRACKS

(*Brensil*, 1937)

Reproduced in *The Home Annual*, this picture is one of a long series of Australian landscapes which gained the favourable attention of Sydney Ure Smith. The original contained a barbed-wire fence that ran right across the bottom of the picture. The effective employment of controlled methods has entirely eliminated this distracting feature from the present version.

LANDSCAPE AT RAPID
BAY

(Bernal, 1916)

The valley scenery in this area is very beautiful. I used the two trees and the fallen branch as a frame through which the rolling contours of the hills could be seen. It is all very typical of the charming Sth. Australian countryside.





AUTUMN SUNSHINE

(Chlorobromide, 1919)

This is a composition of light and shade, that seems to indicate a long period of 'watching and waiting' on my part; on the contrary, this picture was made on the spur of the moment. It was taken from the road in the gorge and fortunately the viewpoint was excellent at the very spot I pulled up the car.

EVENING SHADOWS ON THE FLINDERS
RANGES

(*Chlorochrome*, 1918)

One of the most photographically enjoyable visits to South Australia was the occasion when I visited the Flinders Ranges. My purpose was to convey the idea of the strong contrasts, the strength of the red soil, the highly stratified red rocks. There was a pleasant element of repetition running through it too.



THE RAILWAY BUILDING, WYNYARD

(Chlorobromide, 1938/1941)

A small film negative supplied the material from which this interesting picture of a city building was made. The print was exhibited at the Royal Photographic Society and many Salons.

It was reproduced in the R.P.S. Journal.

THESES AND THE MINOTAUR
ARCHIBALD MEMORIAL FOUNTAIN

The composition of this picture is compressed from a larger view of the fountain by trimming to show the silhouette figures as the main subject. The edging of sunlight on the figures and the accent of the tortoise in the foreground contribute to the pictorial charm of the picture. As this print has not been previously shown, I was happy to learn of its editorial selection.





THE RAILWAY BUILDING, WYNYARD



CIRCULAR QUAY WEST AND THE HARBOUR BRIDGE

(Bremel, c. 1932)

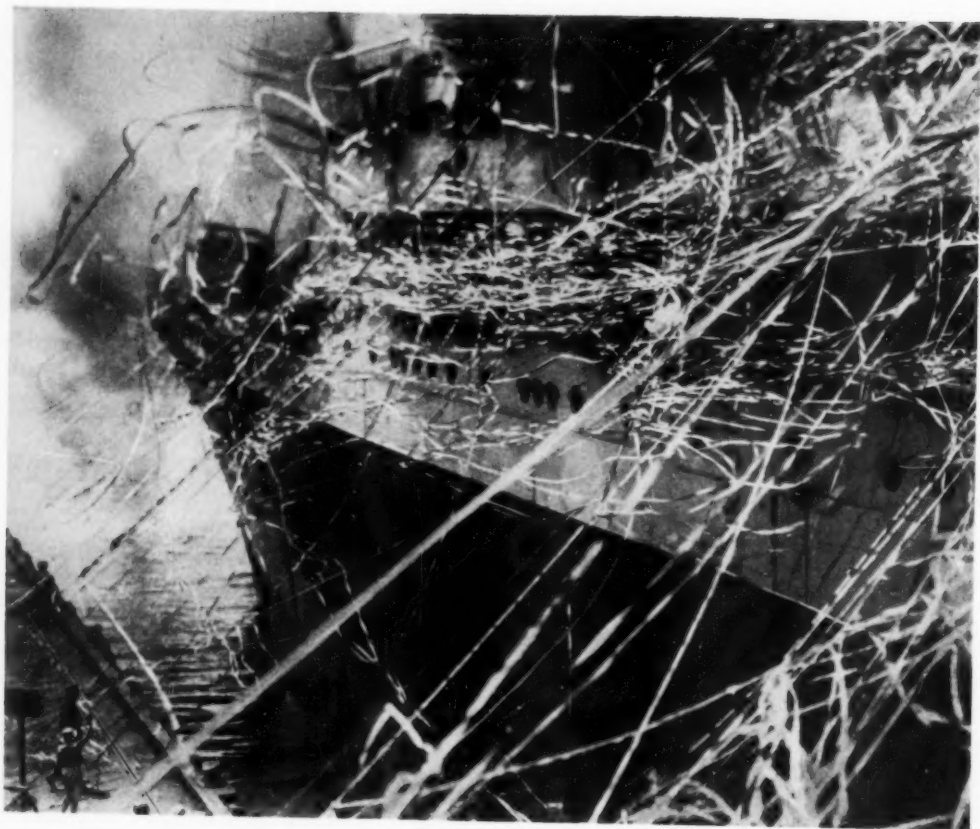
Dr. Julian Smith called this print a 'world-beater' when it was exhibited at a one-man-show of my pictures at the Kodak Galleries in Melbourne. The view is from the roof of Kyle House in Macquarie Place. It has been shown in many Salons and Exhibitions overseas.

THE BRIDGE BY MOONLIGHT

(Kodura, 1930)

When 'The Bridge Book' (of my photographs) was published in 1930 by *Art in Australia*, this picture was chosen for the cover. It was later shown at the London Salon. Photographed with a stand camera and f/6 lens, the subject required an exposure of many minutes. It was necessary to cover the lens a number of times as the moving ferry boats passed under the arch.





DEPARTURE

(Bremide, 1936)

This was first published in *The Home* under the Leon Gellert title 'When Liners Tear Themselves Away.' Once again I counted myself very lucky as regards the movement of the streamers and of the smoke, and above all, the balance and sense of scale emphasised by the tiny figures in the bottom left-hand corner. Even the notice board seems to play its part. Everything was moving very quickly and I had to work very fast to ensure the inclusion of the elements I have mentioned.

Nation's Tribute to Harold Cazneaux

Hon. F.R.P.S.

This great occasion was held as scheduled at the Assembly Hall on October 27 and proved to be, in the well-chosen words of a contemporary, "a photographic evening of rare charm and inspiration . . . To many in the near-capacity audience, the events of the evening must have been something of a revelation. Although all were undoubtedly familiar with Cazneaux's more recent work and were well aware of his stature as one of the world's best cameramen, it is probable that few quite realised the extent to which he has contributed to the development of photography in this country through his own pictures, through his published articles, and through his unselfish efforts in assisting younger workers—all this over a period of nearly fifty years."

Our genial Chairman, Mr. Jack Cato, F.R.P.S., performed his duties admirably, handling the tribute with a light touch that successfully avoided any fear of embarrassment on the part of our distinguished guest, Mr. Harold Cazneaux, Hon. F.R.P.S. His address was mainly along historical lines, a topic that has been covered at some length elsewhere in this issue.

Mr. H. N. Jones, A.R.P.S., Hon. Sec., Sydney Camera Circle, opened the proceedings with a word of welcome to the visitors, with special reference to those who had come great distances. The out-of-town visitors' list included: J. Crosbie (Sunraysia Camera Club), C. S. Christian and A. C. Redpath (Canberra Photographic Society), — MacDonald (Brisbane Camera Club), a member of the Orange Camera Club, Wal Fitness (Photographic Society of Papua), a car-load from Goulburn led by R. J. Steele, and last, but not least, M. Farwell from Taylor's Arm, via Macksville, N.S.W. It appeared that, owing to week-end transport difficulties, the last-named enthusiast had made the journey to Sydney on the previous Saturday night.

The 'Milestones' showing with its novel synchronised tape commentary, proved to be an excellent method of handling the assignment, and this was confirmed by the rapt attention afforded this feature by the great audience.

Mr. H. N. Jones next read extracts from the flood of international, national, and local messages of tribute. Organisations represented in this section of the programme were as follows:

United Kingdom: Royal Photographic Society of Great Britain, The London Salon of Photography, 'Photograms of the Year,' London.

New South Wales (Sydney): The Sydney Camera Circle, Photographic Society of N.S.W. (Inc.), The Camera Club of Sydney, The Manly Camera Club, Y.M.C.A. Camera Circle, The Kingsgrove Photographic Club, St. George Photographic Society, The Professional Photographers' Assn. of N.S.W., N.S.W. Police Photographic Club, Northern Suburbs Camera Club, Railways Institute Photographic Assn.

New South Wales (Country): Canberra Photographic Society, Newcastle Photographic Society, Orange City Camera Club, Goulburn Photographic Group, The Quirindi Camera Club.

Victoria: Victorian Salon of Photography, Melbourne Camera Club, The Photographic Society of Victoria, The Institute of Photographic Technology,

Institute of Victorian Photographers, Preston Photographic Club, Sale Camera Club.

South Australia: Adelaide Camera Club.

Commonwealth: The Australian Portfolio Photographic Society.

Space does not permit of our publishing the full text of the many tributes but there is one which we must print in full—it is that cabled by the R.P.S.:

"THE PRESIDENT AND MEMBERS OF COUNCIL OF THE ROYAL PHOTOGRAPHIC SOCIETY WISH ME TO CONVEY GREETINGS TO ALL PRESENT AT THE SPECIAL MEETING ON 27 OCTOBER IN HONOUR OF MR. HAROLD CAZNEAUX, AND TO ASK YOU TO EXPRESS TO HIM THEIR DEEP APPRECIATION OF THE OUTSTANDING SERVICES WHICH HE HAS RENDERED FOR SO MANY YEARS TO PHOTOGRAPHY AND TO THE SOCIETY AS HONORARY FELLOW AND AS OVERSEAS CORRESPONDING MEMBER OF COUNCIL FOR AUSTRALIA. WE WISH HIM GOOD HEALTH AND VIGOUR SO THAT HE MAY CONTINUE HIS DEVOTED WORK AND WE THANK HIM SINCERELY FOR ALL HE HAS DONE.

HALLETT, SECRETARY,
ROYAL PHOTOGRAPHIC SOCIETY OF
GREAT BRITAIN."

The presentation was then made to our guest. This consisted of a silver salver inscribed as follows:

*Presented to
Harold Cazneaux
"Caz."
as a tribute to
His Lifelong Service to Photography
by the
Sydney Camera Circle
and
Photographic Societies of Australia*

Assembly Hall, Sydney 27th Oct., 1952

This duty was handled by Mr. Henri Mallard whereupon 'Caz.' responded most delightfully on his own behalf: "It is really inspiring, my friends, thanks again for what has been done. Yes, I am fortunate indeed . . . such wonderful friends."

K.B.

CORRECTION

Loose-leaf Binders for 'A.P.-R.'

It is regretted that this article was advertised in the September, 1952 issue of 'The A.P.-R.' as being available 'from Kodak Dealers'. Actually this line is made up in small quantities only, to suit the retail requirements of Kodak Branches and is not merchandised as part of the regular stock of Kodak Dealers

Editorial Notes

PRIZE LIST—DECEMBER, 1952

CLASS A—SET SUBJECT

- First "Nightmare," A. C. Redpath.
(Equal) "Self Portrait," D. McDermant.
Second "Self Portrait," M. Farrawell.
(Equal) "Self Portrait," A. J. Anderson.
Third "G.H.M. by G.H.M.," G. H. Mansell.
(Equal) "Studio Light," F. P. Hion.
"Ars longa, Vita brevis," Enid Bird.
Highly Commended: D. H. Featherston, A. H. Russell,
M. A. Stratton.

CLASS B—SET SUBJECT

- First "Borderline," G. Stott.
(Equal) "Self Portrait," N. Ozolins.
Second "Pipe Dream," P. D. Wright.
(Equal) "Finishing Touches," J. R. Adamson.
"Wild Man," J. Rogers.
Third "Spotting," R. F. Corbett.
(Equal) "Self Portrait," N. Youngman.
"Self Portrait," D. M. Saunders.
"Self Portrait," A. K. Dietrich.
Highly Commended: A. F. Alle, D. L. Beet, R. F.
Corbett, Rosemary Johnson, H. W. Parker.

CLASS A—OPEN

- First "Merchant of Venice," A. C. Redpath.
(Equal) "White Cutter," H. Cleveland.
Second "We shall Wait at the Corner,"
(Equal) R. Munro Robertson
"8.30 Express," A. L. Gooch.
Third "The Stone Doorway," A. H. Russell.
(Equal) "Farmhouse, Yarralumla," W. A. Jessop.
"Fed Up," D. McDermant.
"Dunes," A. J. Anderson.
Highly Commended: A. J. Anderson, L. J. Dundon,
F. L. Elrington, M. Farrawell, A. L. Gooch (2),
S. H. Lofts (2), K. Malcolm, G. H. Mansell,
R. Ritter (3), M. A. Stratton (2).

CLASS B—OPEN

- Second "Corio Bay," E. J. Plank.
(Equal) "An Alpine Texture," D. C. Ford.
Third "Pacific Shore," *R. G. Carey.
(Equal) "Snow Pattern," R. C. Huggett.
"Etiquette," *Patricia Lennard.
"Wind Pattern," L. B. Kelly.
"Stalking the Birdie," J. P. Gleeson.
Highly Commended: R. K. Anderson, H. P. Car-
man (3), R. F. Corbett, E. R. Cornish, E. G.
Cubbins, A. E. Eyres, D. C. Ford (2), R. Huggett,
Meryl Mansell, N. Ozolins, P. D. Wright.

*Indicates new competitor.

The majority of the Set Subjects will be reproduced at an early date.

Contest rules were last published in the October issue, page 635.

WELCOME TO THREE NEW COMPETITORS

We extend a cordial welcome to the following three new competitors: N.G.A. (Epping), R.G.C. (Punchbowl), and P.E.L. (Punchbowl). Two prize awards were gained by this group.

The "A.P.-R." Photographic Contests

SET SUBJECTS, 1953

January	Closes November 10	"Tree Study"
February	Closes December 10	"Against the Light"
March	Closes January 10	"A Study in Low Key"
April	Closes February 10	"Along the Waterfront"
May	Closes March 10	"Pattern and Texture"
June	Closes April 10	"Australian Landscape"
July	Closes May 10	"Holiday Mood"
August	Closes June 10	"Interior—Day or Night"
September	Closes July 10	"Still Life or Table-top"
October	Closes August 10	"Character Portrait"
November	Closes September 10	"A Scene from Everyday Life"
December	Closes October 10	"Clouds"

MAITLAND ANNUAL EXHIBITION OF PHOTOGRAPHY

Entry forms are now available from: The Secretary, Hunter River A. & H. Association, 280 High Street, MAITLAND, N.S.W.

Schedule of dates is as follows:—

- Closing date for entries .. January 28, 1953.
Final date for acceptance of prints .. February 4, 1953.
Judging .. February 11, 1953.
Catalogues showing awards and acceptances posted to all exhibitors .. February 25, 1953.
Date of Exhibition .. March 4, 5, 6, 7, 1953.
All prints to be returned .. March 9, 1953.

(Prints will be forwarded to Muswellbrook Exhibition if the entry form is endorsed to that effect.)

The Exhibition will be conducted along salon lines and all prints will be exhibited under glass. Awards: One Silver Plaque, Two Bronze Plaques, Six Certificates of Merit. Judge: Keast Burke, A.R.P.S., A.P.S.A. Entry Fee: 1/- per print, or 5/- to cover maximum of six prints.

Special note from the Print Steward: It is especially requested that intending exhibitors forward their exhibits in some form of standard container, as for example that described in *The A.P.-R.* for January, 1951, page 48.

PHOTOGRAPHIC SOCIETY OF PAPUA

The notes of the Photographic Society of Papua have been unavoidably held over to the January issue. The report will be accompanied by reproductions of the *Award Prints* from their recent Exhibition.

REVIEW OF CONTEST ENTRIES

Owing to a shortage of space, due to the length of the Cazneau feature, we are holding over the Review of Contest Entries until next issue.

Review of November Portfolios

By virtue of its decorative approach, the cover print for November, S.H.L.'s "Design in Wrought Iron" is unusually appealing. Though the subject matter is such that many would pass by, the factors that contribute to its success are fairly obvious; these are the direction of the light, which is productive of such quaint highlights, and, secondly, the dampness of the asphalt, which has contributed such an attractive degree of liveliness to the ground level. Although it is a truly delightful print when held in the hand, I would question whether it is sufficiently bold as a cover picture.

S.H.L. also contributes the introductory print to the album *Night Photography*—a topic that lends itself most effectively to artistic representation, and without doubt "Entrance Drive" is an excellent example with which to open up our discussion. Speaking of this picture, I doubt very much whether it could have been handled in a better manner or from a more suitable camera angle. Above all, the softness of night has been well preserved; it is only too easy to obtain an over-contrasty result in this type of work, but here full detail has been obtained in the high-lit area, while at the same time there is a nice feeling of detail throughout the darks. A point of interest here was the wise inclusion of the whole of the tower—this is one instance where that procedure was desirable. On the other hand, only too often do we see lofty summits of buildings included to the detriment of the whole composition. One final point—if the author is making any further prints I would suggest that he reduce the strength of that high-lit edge of the garden kerbing; as presented, it is somewhat too emphatic.

The next print, J.M.'s "Arcade Entrance," is also one wherein the lighting and tonal range have been well controlled, its success depending on the general softness of the rendition. An important part is played by the foreground shadows as thrown by the back lighting through the decorative tracery of the ornamental gates, but all the same I feel that this is the type of picture which called for the inclusion of one or two "window-shopping" figures—these would have provided a definite accent, which would have helped to hold the picture together.

E.D.'s "1 a.m." is a print of the type that always appeals to me. Note the part played by the shadows in bringing out to advantage the many variations of shape and texture. Another point to observe is the contribution made by the successive uprights—see how each of them somehow or other makes a definite contribution to that feeling of midnight loneliness. Of course, the actual light source was wisely excluded. The trimming appeals to me very strongly; a special point to note is that just the correct amount of solid black has been included at the top and to the left—the feeling of balance is excellent.

In R.J.'s "Street Crossing" the element of softness is again to the front. It is that practically all-over soft focusing that is the secret of its success; the softness contributes the mood, reduces the emphasis of the oncoming car and minimises the amount of foreground detail—that foreground, by the way, through its pebbly texture, is rather dominating, and the inclusion of half as much would have been sufficient. Other points of interest are the slight repetition of feeling between the umbrella and the left tree and the trimming—just the right amount of sky has been retained to provide a balance for the foreground.

By KARRADJI

H.W.P.'s "Rendezvous" is a subject somewhat akin to the preceding print. Certainly the title is aptly borne out—there is a nice feeling of over-trying patience about the whole thing. I like the central placing of the figure—fully permissible in this instance. I also approve of the camera angle, which has allowed full play, without undue insistence, to the wall, fence and footpath perspective lines.

F.L.E.'s "Phantom in the Sky" is something of a mystery picture, one that leaves us wondering just what brought about that weird effect (was it fireworks?). Whatever the original was, the end result is excellently presented. Two aspects contribute to its success, these being the satisfying shape of the "phantom" and the excellent trimming, the latter giving full value to the freedom of movement and general decorative quality. It is one of those photographs that it is hard to pass by; one looks at it over and over again and continues to marvel at its delicacy and grace. Though I hesitate to mention the fact, it is modernistic, too!

"Snowdrift" (G.F.H.) is a well-portrayed texture study with every advantage taken of such helpful elements as the cross lighting, the shadows and the dark background. Little more can be said other than to refer to the fact that the trimming has been well handled, with one exception: I should have liked to see a little more snow included at the foot—it would not have hurt the arrangement, for its inclusion would have provided a valuable balancing element to the mass of texture above.

N.Y. is to be congratulated on his novel outlook with his "Loneliness of Night." There is one point that troubles me, and that is the fact that the interpretation does not altogether convey the impression of night. The trouble appears to be the oversharpeness of the wall; this is rendered so perfectly as to suggest late afternoon light. The trimming is well carried out, though I would have liked to see the right side trimmed as close as the tallest branch shadow; this trimming would relieve the strongly directional feeling of the lower branch which leaves the print edge so abruptly.

That "Twelve Prints from the One Negative" idea of the Melbourne Camera Club would make an excellent addition to the programme of any society. Any assignment which relates to varying results capable of comparison must result in stimulating thought. Then, again, when the finished prints are on the wall the friendly discussion as to which is the best result cannot but be helpful. There is but one 'snag,' and that is the need to issue the competitors with a basic negative that is capable of a number of varying interpretations. The problem seems to have been encountered in this particular instance because the negative really offered only one arrangement—which was L.W.H.'s "Dawn Preparations," the other offerings being mainly of a textural or patternistic nature. Should any other club see fit to try out the idea, I do hope that they will make available to the Editor the whole of the submissions—their consideration would make a very useful feature.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

Oct. 17 was a noteworthy date in the activities of the Photographic Society of Victoria, for on that evening we were favoured with an address by that well-known pictorialist, Mr. C. S. Christian, President of the Canberra Photographic Society. Mr. Christian took as his subject, 'Speed in Pictorial Photography' and in introducing it remarked that many photographers still appeared to follow the painting tradition, with the result that their pictures conveyed the impression that they might have been done better by some means other than photography. Each medium of art had its own particular virtues which were exclusive to itself, and those of photography may be grouped under two headings: First, possession of an eye better than human in its ability to record exact detail. Second, possession of a memory better than human, especially in making an instantaneous record of fleeting action or conditions.

Photography should be used, therefore, for that type of artistic recording or expression that made the best use of these particular features. In order to do this the photographer should be alert, both in his artistic appreciation of picture material, and in having his camera ready for action, to record events that happen only once. Mr. Christian emphasised that he was not referring to action shots but to particular effects of light and shade, cloud formation or grouping of subjects, both human and otherwise, that may be maintained only for a few seconds. The capture of these was an art in which photography had the ability to excel, provided the man behind the camera could do his part. Success in this field was not easy but it was well worth while to make the attempt even if, as in angling, the best ones were those that got away.

At the conclusion of his address Mr. Christian screened a number of Kodasides which were not only interesting and beautiful in themselves but illustrated a point he raised to the effect that colour photography transcends monochrome in the special field of recording places visited and things seen for technical and instructional purposes as well as for personal enjoyment.

The meeting at 109 Flinders Lane on Nov. 6 provided considerable variety. The principal item was an address by the President, Mr. Don Lascelles, entitled, 'Photography Without a Camera.' This was to have been given under three separate headings, but owing to the heavy entry for the annual colour competition, Mr. Lascelles was able to deal only with the first section, *etc.*, 'Reflex Copying'. After explaining the principle involved, detailing the equipment and materials used and displaying several examples of negatives and copies made by the process, Mr. Lascelles gave a demonstration of the method which amply illustrated its simplicity and effectiveness.

Following upon this a considerable number of colour transparencies submitted by members for the annual competition was screened and assessed by a panel of judges. The results of the judging were that E. R. Cornish gained the award for the best single transparency, and H. Hergt the award for the best set of six transparencies, all being Kodachromes. The award for the best hand-coloured print went to Miss L. Grove for a very beautiful picture of autumn tints. The Set

Subject for the month, 'Transport' also was judged, first place going to J. Friedl.

The meeting was also favoured by the presence of Mr. H. T. Reeves who had led the September outing for wildflower photography. Transparencies taken on that outing were submitted by members for screening and Mr. Reeves kindly commented thereon, with helpful suggestions in some cases as to where improvement could be effected, and with praise for the generally high standard that had been achieved both in arrangement and in colour rendition in the majority of the slides. E.R.C.

MELBOURNE CAMERA CLUB

The busy month of October demonstrated the wide range of activities possible within the Club. It also marked another milestone in the Club's history when Mr. Keast Burke visited the Club and announced that the Melbourne Camera Club had been awarded the *A.P.-R. Recognition Award*. During the period of our Annual Show in the Kodak Galleries from Nov. 15 to 20 the *A.P.-R. Silver Medal*, together with the gold medal won by the Club at the World Photographic Fair in Leeds, England, will be displayed in the windows of the Collins Street store of Messrs. Kodak Ltd.

On Oct. 2 Mr. Duncan Wade provided a 'One Man Show'. He covered the clubroom walls with prints on a wide variety of subjects and gave a most helpful talk on the pictorial approach to photography. Mr. E. R. Rotherham on Oct. 9 provided a magnificent selection of movie films dealing chiefly with 'Nature', and such displays will win many recruits to this important branch of photographic work. Club member, J. Henderson very ably demonstrated the important points of print finishing, mounting and presentation at the meeting on Oct. 16.

An unusual and interesting programme item was provided for Oct. 23 by Mr. P. V. Payens who illustrated the tremendous field of 'Aerial Photography' and outlined the war-time development and the peace-time application of this work.

The outing to Williamstown Wharves was conducted on Oct. 26 and much material was collected for the November *Monthly Competition*. Over this weekend a group of members also journeyed to Sale and club members T. Scott and A. G. Gray acted as judges at the Agricultural Society's Photographic Showing and joined in with the Sale Camera Club on their day's outing. The *Monthly Competition* on Oct. 30 resulted:

Open Subject—A Grade: 1, A. G. Gray, A.R.P.S.

B Grade: 1, N. Crouch; 2, B. Patten; 3, J. Morgan.

Outing, Gisborne and District—1, L. Mullumby.

Outstanding amongst the group meetings during the month was the *Beginners' Competition* of the Technical Group, when B. F. Nicholas acted as critic and coach in prints made from identical negatives provided by J. Morgan. The Stereo Group was privileged to receive a *One Man Show and Talk* by club member R. Tandler, a recognised leader in this specialised field.

A collection of prints was forwarded to Geelong Grammar Camera Club, and following the Annual Showing further portfolios will be made available to Sale, Launceston, Devonport and Burnie.

The club darkroom is nearing completion and work on the extensions to the clubrooms is proceeding apace. Visitors to Melbourne as well as local residents are invited to attend any club meetings, our clubrooms being situated at 123-125 Little Collins Street, Melbourne. Copies of the syllabus and details of membership may be obtained by writing to Box 930G., G.P.O., Melbourne. B.N.

SOUTHERN SUBURBS PHOTOGRAPHIC SOCIETY (Melbourne)

For some time now there has been the feeling that a club catering exclusively for those interested in photography was badly needed in the southern suburbs of Melbourne. With this thought in mind, a small group of enthusiasts got together earlier this year and formed what is now known as the Southern Suburbs Photographic Society. The first committee of the society was drawn from this group and was: President, Mr. G. B. O'Brien; Vice-President, Mr. G. Burke; Hon. Treasurer, Mr. P. Cole; Hon. Secretary, Mr. Vic. Tucker; Committee, Messrs. G. Bissett, A. Lynton Crouch, B. Sharpe and P. Wright. Later in the year, Messrs. P. B. Hylston, Alan S. Crouch and T. J. Russell were elected to fill vacancies and bring the committee to full strength.

The society had early "teething troubles," but these have now been smoothed out and affairs are starting to move along more freely. The first attempt at a monthly competition for members was well received and a good entry of prints was made. The subject was *Open*, and was judged by Mr. F. P. Hion, who made the following awards: 1. R. Bryant; 2. A. Lynton Crouch; 3. B. Sharpe and A. Lynton Crouch (equal). Mr. Hion also gave the society a very interesting talk on *Print Finishing*.

During the short period the society has been in existence, the members have been treated to several interesting evenings, included in which were: *Information, Please*, where a panel of experts answered written questions; a discussion of *Exposure Meters*, by Mr. G. Ogilvie; an *Enlarging* demonstration by Mr. J. Fried, assisted by Messrs. A. Fencham and E. F. Stringer; a talk on the manufacture and projection of strip and movie films by Mr. T. J. Russell; and a talk and demonstration on *Portrait Lighting* by Mr. M. M. Baker.

As well as these and many other subjects, the society has been fortunate in obtaining the set of lectures loaned by Messrs. Kodak Pty. Ltd., and three of these lectures have now been given to very appreciative audiences.

The society's first attempt at an outing was staged early in September, along the foreshore and wharves of Williamstown but was marred by inclement weather.

The meeting set down for Nov. 6 will take the form of a *President's Night*, where members and friends will be entertained by Mr. G. O'Brien. Arrangements for a demonstration of *Toning* has also been made for this night. The meeting on Nov. 20 will be the next in the Kodak series of lectures.

The society meets on alternate Thursdays at Bond's Reception Rooms, 301 Centre Road, Bentleigh, and anyone interested is cordially invited to come along to our meetings. Full information and particulars of society activities can be obtained from the Hon. Secretary, Mr. V. Tucker, 4 Gowery Street, East Bentleigh, S.E.15, Victoria. A.L.C.

PRESTON PHOTOGRAPHIC CLUB

Mr. Cyril Stevens, prominent Preston photographer, was host to the members of the club on Oct. 13, when they visited his modern studio premises. All were impressed by his thorough and clean working methods; speed-flash equipment is used for all portraiture, this doing away with any fear of movement when children are being photographed. Mr. Stevens' interest in motion-picture work was well in evidence and an intriguing piece of apparatus was the "zoom" lens he has fitted to one camera.

From the studio we were conducted to the recording studio, which is most tastefully decorated and excellently equipped for microgroove and other recording on a commercial scale. After a thorough inspection of this studio, members were here treated to a short session of 16mm. sound films, including the famous lyrebird film, which took four years to produce under extremely difficult lighting conditions and which so beautifully portrays the display of the male lyrebird in the Sherwood Forest. Mr. Stevens explained very fully all phases of his work, and no secrets were held back.

The second October meeting was in the form of a *Camera Night* at the club rooms, when lights were available for members to try their hands at every phase of artificial light work under the guidance of some of the more experienced members. At this meeting the assistant secretary, Mr. J. W. Lee, demonstrated a Kodaslide table viewer which projects Kodachrome transparencies on to a self-contained screen; the image is very brilliant and of good size.

Photographic enthusiasts in Preston and surrounding districts may obtain further details of the club's activities from the Hon. Secretary, Mr. M. M. Baker, 14 Haig Street, West Heidelberg. E.H.B.

BRISBANE CAMERA GROUP

The meeting held on Oct. 20 was attended by about twenty members. In the absence of the President the meeting was opened by Mr. I. Barnbaum, Vice-President, who introduced Mr. L. Mackay. Mr. Mackay is very well known in Brisbane for the quality of his print finishing and it was on this subject that he gave a most interesting lecture that night. The main points of print finishing were spotting, reinforcing with powders and reinforcing with oils, and also general improvement of prints.

There were twenty-eight members present at the meeting held on Nov. 3, which was our *Print night*. The Set subject for this month was *Commercial* and in introducing Mr. W. Jones, the judge for this night, the President pointed out how fortunate we are to be able to call on the services of such a prominent and gifted commercial photographer. Mr. Jones explained the method by which he was judging the prints and on summing up remarked upon the quality of some of them. Dr. A. Buchanan moved a vote of thanks.

The President drew attention to the progress which the Group has made since its inception and read a letter from the Royal Photographic Society advising that the Group is now affiliated with that body. Before closing the meeting the President reminded members of the Annual Competitions and the Annual General Meeting which will be held in our new rooms in O'Connor House, Albert Street, City.

The results of the monthly competition were:

Print of the Month: Dr. A. Buchanan and Mr. D. McDermant (equal).

A Grade (Open): 1. D. McDermant; 2. H. Clements and T. Scrusse (equal).

A Grade (Set): 1. A. Buchanan and D. McDermant (equal); 3. H. Clements.

B Grade (Open): 1. W. Prior; 2. A. Fraser, W. Hughes and A. Sealy (equal).

B Grade (Set): 1. A. Fraser; 2. W. Hughes; 3. W. Prior. A.T.



THE SPIRIT OF SPRING

J. M. Joshua

(Honour Print at
Goulburn National Salon.)

GOULBURN PHOTOGRAPHIC GROUP

The Goulburn Photographic Group conducted a very successful *National Salon of Photography* during Goulburn's first "Lilac Time" Festival from the 6th to the 12th October. The salon was held in the City Library Auditorium, and 79 exhibition prints were hung. Almost 250 prints were received from salon workers and Photographic Societies throughout Australia. Of these, 170 were rejected by the panel of judges, consisting of Messrs. Henri Mallard (late of Kodak Ltd.) and C. S. Christian (of the Canberra Photographic Society.) The object of the salon being to exhibit prints of the highest possible standard, this accounts for the large number of rejects. The salon was opened at 11 a.m. on Monday, Oct. 6, and when the exhibit was closed at 10 p.m. more than 300 people had seen the display. At 7.30 p.m. on that evening, Mr. Tully, the local parliamentary member, officially opened the salon.

Mr. Ian Steele, President of the Camera Group, thanked Mr. Tully and responded on behalf of the club members. Mr. J. M. Joshua, of Temora, N.S.W., made a special trip to Goulburn to inspect the display, in which two of his prints were on exhibition, namely, *Spirit of Spring*, which is illustrated with this article, and *Endurance*. Miss Fullerton, the model in *Spirit of Spring*, was also in Goulburn for this occasion.

The judges chose four prints they thought worthy of a special mention, namely, *Spirit of Spring*, by J. M. Joshua; *A Gloucester Homestead*, by H. N. Jones, A.R.P.S., Sydney; *Grandeur of the North*, by H. Keil, A.R.P.S., Adelaide; and *Toadstools*, by D. Mascord, of Corrimall, N.S.W.

Goulburn Club members were happy in having 18 prints accepted by the panel: D. Ford, 4; H. P. Carman, 1; F. P. Barling, 1; Miss N. Brown, 2; and Miss J. Dowell, 3. J. Fisher had two accepted and R. Huggett (one of the club's newest members) had one selected. L. R. Maher, G. Manion and R. L. Paull had prints accepted.

R. Anderson was in charge of the hanging of the prints, whilst P. Barling did the publicity, which consisted of printing entry forms and catalogues and also the stickers. All members of the group did a fair share of the work and it was only through their combined efforts that the salon was such an outstanding success. Special mention goes to R. Thwaite, who was on duty at the exhibition during the week.

On the final evening colour slides were projected from Mr. D. Ford's office below the Auditorium onto a screen erected on top of a car parked opposite the entrance to the salon. This proved to be a very successful idea, as some 200 people saw the exhibit during the last three hours of the display.

The Goulburn Photographic Group was founded in 1949 as a result of the efforts of three persons in particular, namely, Messrs. I. Steele, H. P. Carman and G. Manion. The group is devoted to the furtherance of photographic knowledge amongst its members and to the periodic exhibitions of its work to the public. The enthusiasm with which these exhibitions have been received by the citizens of Goulburn was so overwhelming that we shall have no hesitation in organising another National Salon of Photography.

F.P.B.

BALLARAT CAMERA CLUB

The meeting of the Ballarat Camera Club on Oct. 23 was a momentous one. Delegates who had attended the inaugural meeting of the Victorian Association of Photographic Societies in Melbourne reported favourably on the new body. Ballarat President, H. McConnell, was elected a Vice-President and the Secretary, H. Richmond, was appointed to the committee of the state organisation. Portfolios, judges and lecturers will be exchanged and inter-club competitions arranged between the affiliated bodies. The ultimate aim is a Federal organisation; a Salon in Melbourne is proposed for 1954.

Help was promised with the photographic exhibition and competition to be held by the Ballarat Camera Club in conjunction with the Ballarat Begonia Festival Committee from Mar. 6 to Mar. 15, 1953. Entries are invited from Australian photographers.

Exhibition: Prints to be on standard size mounts. Entry fee five shillings. Maximum of five prints per person. All prints to be viewed by selection committee, and the prints hung to receive appropriate sticker.

Competition: Two sections—*Open and Floral* (Set subject), Senior and Junior (under 16 yrs.) in each section. The negative must be taken by the competitor, but the prints, contact or enlargement (not larger than 6½" by 8½") need not be the work of the competitor. Four prizes will be offered. Return postage should be included with the entry. Further details from the Hon. Sec., H. E. Richmond, 221 Talbot Street, Ballarat. Tel. 2592.

Next month it is hoped that club funds will be boosted when the club will hold an auction sale of photographic gear; the club, of course, receiving a commission on sales. An appreciable amount of material has already been given outright. Mr. Clutterbuck, a past president of the Adelaide Camera Club, gave an interesting talk on 'Activities of the Adelaide Camera Club.' Several ideas should be worth following up. In conclusion, he read several extracts from a book, *Photographic Tricks and Dodges*, published in the 1860's, and laughter rocked the room. One gem was: 'To eliminate freckles in a finished portrait, before exposing negative coat sitter's face with yellow powder. Failing this a brisk rub with a rough towel will help'.

The monthly competition was won by D. Featherston with *Requiem*. Honors in the Open section were shared by D. Featherston with *A Child Study* and Mrs. Strange with *Winter Contours*. M.S.

PROPOSED CLUB FOR PADDINGTON (N.S.W.)

It is proposed to organise a new club for amateur photographers in the Eastern Suburbs, with meetings to be held in the Paddington Town Hall. Persons interested are asked to contact Mr. Kevin Aston at his

home, 54 Renny Street, Paddington, or during business hours on B0263, Extension 440. A meeting to discuss the possibilities of commencing this club will be held in the Small Meeting Room at Paddington Town Hall at 8 p.m. on Wednesday, 7th January, 1953. All photographers in the district and surrounds are invited. Ladies are extended a welcome. Ours is not intended exclusively as a Men's Club.

K.L.A.

SUNRAYSIA CAMERA CLUB

The annual meeting of the Sunraysia Camera Club was held last month and election of office-bearers resulted: President, J. Dickson; Vice-President, L. J. Murphy; Secretary, G. Stott; Treasurer, B. Kozlowski; Equipment Secretary, R. J. Parsons; Press Correspondent, J. Crosbie. The annual dinner was held later in the month and the results of the Doug. Jenkins Memorial Trophy were announced.

The judging was accomplished by Mr. E. Robertson, of Adelaide, and the Silver Plaque was won by L. G. Chandler for his print "The Fishers," which was reproduced on p. 591 of the October *A.P.-R.*, and the Bronze Plaque went to G. Stott. Presentation of the trophies was made by the retiring President, Mr. G. H. Mansell. The evening concluded with a talk screening of "Sons of Matthew" by member F. Jenner.

A further highlight in our activities was a visit by Mr. Keast Burke, who stayed one night on his way from Adelaide to Melbourne. His screening of American and Australian colour slides and a selection of Clarence B. Young's colour transparencies of life in New Guinea was greatly appreciated.

The opportunity was taken at this meeting to make a presentation to our popular secretary, Gordon Stott, on the eve of his approaching marriage. The presentation was made on behalf of the members by Mr. Burke. Good luck, Gordon! We hope your interest in photography will not wane and that subjects for your camera will increase as the years go on.

J.C.

At the Sunraysia Camera Club Dinner, President J. Dickson (left) is shown congratulating L. G. Chandler on his silver award in the Doug. Jenkins Memorial Competition.



KODAK CAMERA CLUB

The two meetings in September were very interesting, and quite a lot was learned by both old and new members. On the 10th, Mr. C. Wilson spoke on *The Finishing and Mounting of Prints*, which was appreciated by all. On the 24th, Mr. F. Bergh brought in photographs of varied subjects and gave us a very interesting talk on why and how these particular photographs had been taken. He was given a spontaneous round of applause at the finish of his talk.

Our President, Mr. J. Kroef, with Mr. F. Waghorn represented the club at the inaugural meeting of the Victorian Association of Photographic Societies. Mr. Kroef was elected as a member of the Executive Committee of the Society.

The meeting on Oct. 8 was *Film Night*, when we were shown four 16mm. films from the State Film Centre and four 8mm. films made by Mr. Watson-Brown in India. We spent a very enjoyable evening together.

The weather having improved a trifle, we decided to have an outing on Oct. 12. Members met at The MacRobertson Fountain in the afternoon and then strolled through the Botanical Gardens.

Members looked forward to the afternoon of Oct. 16, for the club had the pleasure of meeting Mr. Keast Burke, who spent a very interesting hour with us.

A *Model Night* was held on Oct. 22, and we had a record attendance. Lights were set up, and Mr. F. Atkins and Miss N. Davidson very patiently posed and carried out the wishes of the members. Judging by the number of shots taken we are sure to have a pretty good show of prints.

C.W.B.

ADELAIDE CAMERA CLUB

The popular annual three-day *location* outing took place on Oct. 11 to Oct. 15 at Yankilla, a delightful country centre about fifty miles south of Adelaide. Models, both local and imported from the city, were available and members made full use of the opportunities offered to make some pictures that were "different."

A very successful barbecue, enlivened by fireworks, was held on the nearby Normanville beach on Saturday evening. The high spot of Sunday was a trip through the beautiful Inman Valley and some colour shots were made. Monday morning was dull, with drizzling rain, and although a run was made to Second Valley, very little was achieved photographically.

Lunch at the guest house officially wound up the week-end, and members gradually dispersed during the afternoon in the direction of the city.

A special night was given by the "trade" on Oct. 20, when all the latest in equipment and new methods was demonstrated. Mr. J. Mack demonstrated new 35mm. and twin lens cameras and gadgets which had members "watering at the mouth," and Messrs. H. Richardson and F. White, of Kodak Ltd., gave a practical demonstration of the *Flexichrome Process*. It proved a very successful evening.

The Seventeenth Annual Exhibition of Pictorial Photography and Colour Slides was opened by Mr. Norbert Griffen (Consular Representative for France) on Oct. 27, in the presence of 300 people. The exhibition proved a great success and was well attended during the two weeks it was open. The Wednesday evenings were devoted to a showing of colour slides, and both occasions resulted in the "Full House" sign being displayed.

General Meeting and Monthly Competition were held on Nov. 3. "A" Grade winners were: Messrs.

G. Ziesing, *The Boy and the Bollard*; D. Wolff, *Shepherd's Swamp—Dawn*; and J. Windle, *Haymaking*. In "B" Grade the winners were: Messrs. G. Windle, *Light and Shade*; R. Cann, *Daylight Reverie*; D. Dansie, *Amber*; and E. Spargo, *Profile of a Pal*. Critics for the evening were Messrs. F. Evans, J. Bennett and J. Windle.
K.T.C.

AWARD LIST

A.C.C. 17th Annual Exhibition

Award Judges: Keast Burke, Esq., A.R.P.S., A.P.S.A.; Ainslie Roberts, Esq., A.R.P.S., A.P.S.A.; Douglas Wolff, Esq.

LANDSCAPE AND SEASCAPE

Honour Award: "In Port," J. Windle.

Merit Awards: "Mists of Early Morning," E. Robertson, A.R.P.S.; "Stranger in a Strange Land," John G. Sprod.

PORTRAIT AND FIGURE STUDIES

Honour Award: "Anticipation," Keith T. Cook.

STILL LIFE AND TEXTURE

Honour Award: "Nature's Simple Beauty," M. H. Hunter.

Merit Awards: "Grain," D. Dansie; "Duck Soup," M. H. Hunter; "The Nonconformist," G. Zeising.

ILLUSTRATIVE

Honour Award: "The Art of Cornering," G. Zeising.

Merit Award: "Fox and Prey," A. V. Potts.

MISCELLANEOUS

Honour Awards: "Goose-step," Colin G. West; "Sunlit Anchor," G. Zeising.

Merit Awards: "Alert," D. Dansie; "On Parade," Keith T. Cook.

COLOUR TRANSPARENCY SECTION

Plaque Awards: "South Australia's Pride," R. G. Shorthose; "Changing Berth," J. Windle.

Certificates: "Reflections," E. Robertson; "Sand Dunes," E. Robertson; "Duck Soup," M. H. Hunter; "Autumn Sunshine," J. Windle.

HIGHLIGHTS OF AN EDITORIAL TOUR

(During the first fortnight of October the Editor visited Adelaide, Mildura, and Melbourne.)

Oct. 3.—The speedy trip aboard Flight 6 from Sydney to Adelaide, with excellent views of Upper Burrigorang, the Wild Dog Ranges, Cowra, Griffith, Lachlan Swamps and Mildura.

The almost incredible verdant green of South Australia's farm-lands as usual interspersed with equally vivid squares of the purple of the familiar Salvation Jane.

The pleasant staff evening with senior members of the Kodak Branch in Adelaide.

Oct. 4.—The delightful drive in the company of an ex-service comrade through the pleasant rolling coast-lands to Victor Harbour, with all its historical associations.

Oct. 5.—The happy renewal of friendship with Ainslie Roberts and Doug Wolff and the subsequent judging of the Adelaide Camera Club's 17th Exhibition.

The surprise of the judges at finding South Australia's famous landscape countryside almost entirely unrepresented amongst the submissions.

The cheery luncheon tendered to the judges by A.C.C. President J. N. Tomlinson.

The very enjoyable drive with Doug Wolff along the beaches from Outer Harbour to Brighton—and the Kodachrome transparencies we obtained of that day's fine rainbow, framed by the cypresses of St. Mary's Church (1837).

Oct. 6/9: The well-remembered visit to Mr. H. J. Krichauff, only surviving member of the South Australian Photographic Society of the 'eighties and the meeting with Mr. K. Phillips, well-known scientific photographer of the Waite Institute.

The 'Last Page'

A Correction from A. G. Gray

It appears that his recent acceptance ("Summer Landscape") at Edinburgh was submitted by himself personally and not as portion of an A.P.-R. group submission. A.G.G. tells us that he has "exhibited at this particular Salon for the last four years and in 1951 was happy to be able to attend the show in person to see one of his prints on the gallery walls."

* * *

The Trustees of *The Public Library of New South Wales* have accepted from the Holtermann Estate a large and important collection of photographic negatives, and the material is now in the process of being catalogued by the Mitchell Librarian. The collection represents scenes photographed in the principal gold-mining areas of New South Wales and Victoria in the 'seventies, and is, in the main, the work of the well-known Victorian photographers, Beaufoy Merlin and Charles Bayliss, who seem to have worked under the sponsorship of the donor's grandfather, B. O. Holtermann. The latter will be remembered for his discovery of 'The Holtermann Nugget,' the largest specimen of reef gold ever found in the world.

The story of the re-discovery of the negatives by the A.P.-R. Editorial Staff and an evaluation of their importance in the history of photography is scheduled for appearance in the March, 1953, issue of *The A.P.-R.*

* * *

A photograph by Harold Bradley was featured in the "Once Upon a Time" feature series in *The Aus-*

tralian Monthly for November, 1952. The photograph showed "The Duke and Duchess of Cornwall and York, who nine years later became King George V and Queen Mary, coming to Sydney to open the first Federal Parliament in Melbourne. On June 6, their stay ended and they left Sydney in the merchant ship *Ophir* for New Zealand."

* * *

We learn that Dr. C. E. Kenneth Mees, of photographic research fame, is planning to enjoy a well-earned holiday in New Zealand. It is hoped that his programme can be so arranged as to permit of a week or ten days in Australia—perhaps during the latter half of January, 1953.

* * *

"THE GREAT LINDT"

(July and August issues, 1952.)

Some Corrections . . .

Amongst the acknowledgments on page 397 (July, 1952), reference was made to "the late Albert Sutcliffe." It now appears that Mr. Sutcliffe is very much alive and in the full possession of all his faculties. He was recently a guest-of-honour at a press photographers' dinner which was held in Melbourne on November 4 last.

Mr. Sutcliffe has corrected a statement on page 497 (August, 1952), to the effect that Lindt trimmed the figure of his wife from the portrait reproduced on the opposite page (496). A.S. states that the actual exposure was made by himself personally, and that Lindt only was present on that occasion.

It was suggested that the 'Joe Byrne' photograph (p. 400) was made on a *wet* plate—actually it was an early *dry* plate that was employed.

HIGHLIGHTS OF AN EDITORIAL TOUR—Continued

The important photographic research on early photography at the Archives Section, Public Library of South Australia; the ready co-operation of Archivist, Mr. J. McLellan.

The fascinating preview of the new Anthropological Hall at Adelaide Museum under the guidance of Museum Ethnologist, Mr. N. B. Tindale (and the subsequent showing to him of 'Colourful Nondugl.')

Oct. 6.—The friendly welcome at the Adelaide Camera Club's regular monthly meeting and the judging of the E. Robertson Annual Trophy for Character Portraiture.

Oct. 9.—The roll-up at the Editorial Invitation Evening arranged by the Kodak Branch. (Programme included an extensive collection of duplicates of recent International acceptances and 'Colourful Nondugl.' kindly loaned by Clarence B. Young, A.R.P.S., A.P.S.A.)

The presentation of an A.P.-R. Recognition Medal for 1952/1953 to the Adelaide Camera Club in recognition of fifty years' service to amateur photography.

Oct. 10.—The interesting and educational trip to Mildura by Murray Valley Coach. In view of the fact that the Murray River was in heavy flood, it was necessary to travel by the right bank of the river as far as Barmera. This added fifty miles to the trip but made it rather more interesting from the historical angle. The route was *via* Gawler, Greenock, Nuriootpa, Blanche Town, Morgan, Overland Corner, Barmera and Renmark.

The warm welcome by executives of the Sunraysia Camera Club; the official dinner and the lecture to members.

Oct. 11.—The quick trip to Melbourne, Flight 137, and the staff evening with folk from the three Kodak (Melbourne) Branches.

Oct. 14.—The fascinating afternoon at Jack Cato's home at Elwood discussing and reviewing the progress he has made with 'The Story of the Camera in Australia'—this volume is destined to be most important sociologically as well as photographically.

Oct. 16.—The luncheon-hour talk to members of the recently formed Kodak Camera Club at Abbotsford; the members were particularly interested in a display of A.P.-R. prizewinning prints.

The meeting with F. Keith Manzie, of the Melbourne *Argus*, Australia's leading photographic columnist.

The only-too-brief attendance at the Melbourne Camera Club's regular monthly meeting where we had the pleasure of presenting an A.P.-R. Recognition Medal for 1952/53 in recognition of the Melbourne Camera Club's fifty years of service.

Oct. 17.—The fast trip home on Flight 302; aided by a 50 m.p.h. tailwind; we were but two hours and five minutes aloft.

The transcendent beauty of the colourful lights of Sydney as seen from the air on a clear night . . .



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KODAK VERICHROME FILM.—What more could a photographer ask than to receive at Christmas a supply of Kodak Film? Make up a gift package of two Verichrome Films. In popular sizes. Prices for the two: V127, 5/10; V120 and V620, 6/6; V116 and V616, 7/8.

AUSTRAL THERMOMETER.—A gift that any camera fan would be pleased to receive. It is essential for home processing of films. Boldly marked from 50° to 100° F. Set in strong metal frame. Price 6/3.

SPONTEX COMPRESSED SPONGE is a necessity in any darkroom—helps to avoid watermarks on films, plates and paper surfaces. Its uses are many. Price 7/6 (large size). Better than a chamois for the car, too!

AUSTRAL PRINT ROLLER.—A very handy darkroom aid that any amateur photographer would be pleased to receive—so many and varied are its uses. Has strong, 4in. rubber roller with metal frame and handle. Price 6/5.

PHOTOCRESCENTA ENLARGING GLOBE is specially perfected for use in any enlarger. Of opal glass to give an overall illumination. 250-volt, 75-watt. Available in E.S. and B.C. Price 5/6.

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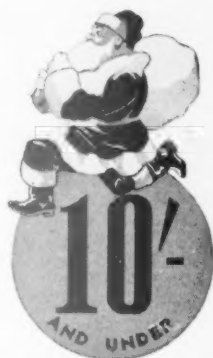
JOHNSON PHOTO TINTS provide the amateur photographer with a simple and efficient means of print colouring. Set of 9 bottles of various colours. Price 9 9.

EVEREADY CYCLE LAMP FOR DARKROOM.—A very handy dark-room aid and a most suitable gift. Supplied with ruby (No. 2) and yellow (OA) safelights. Price 9 5 (battery extra, 2 11½).

JOHNSON PEN NIB PRINT TRIMMER.—Particularly acceptable to those workers who trim and mount their own prints, especially in cut-out mounts. Each outfit has one holder and 20 razor-sharp nibs. Price 7 9 per outfit.

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COLOR KWIK OIL SOLUBLE CRAYON OUTFIT makes an ideal gift for the beginner—colours are so easily applied and controlled. Six coloured pencils, materials, and instruction folder. Price 8 3.



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CAMERA CARRYING CASE.—Its robust leather construction will protect your camera from dust or hard treatment—will keep it snug and safe. Available in various sizes for box and folding cameras. Prices from 13 9.

LEUDI VISUAL EXPOSURE METER will make 'certainties' of those Christmas snapshots—hence, better pictures and no waste of film. It's very easy to use, too! Both meter and case are moulded in strong bakelite. Price 14 3

AUSTRAL FILTERS make ideal gifts to almost any camera fan—just the thing to improve general picture-making. In yellow, yellow-green, green, orange, blue, red and anti-haze, in a range of sizes. Prices from 11 8 each.

AUSTRAL NEGATIVE ALBUM safeguards precious negatives against dust, scratches, fingerprints, etc.—every negative is indexed and always easy to find. Contains 100 numbered transparent envelopes securely bound between strong covers with press-button fastener. For 2¼" x 3½" negatives. Price 14 11.

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AUSTRAL UNIVERSAL DEVELOPING TANK.—An appreciated gift that will simplify the "darkroom miracle" of developing your own films. Easy to use, expertly made. Will develop all roll film sizes from 24 by 36mm. to 616. Price 34 6.

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KODAK PHOTO-FINISHING KIT—the 'most-wanted' gift of every camera fan anxious to process his own films. It contains everything necessary for successful photo-finishing at home—a welcome and fascinating economy. Price 70 -.

KODAK AMATEUR PRINTING BOX.—An excellent gift for the enthusiast processing large quantities of prints. It's easy and convenient to use; gives first-class contact prints every time. Made of all metal to last a lifetime. Price 98 6.

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Glacial Acetic Acid			8 x 10 25	18 5
16-oz. bottle	10	3	8 x 10 50	1 5 3
Kodak Flexichrome Bleach			10 x 12 50	2 12 0
Size to make 20-ounces ..	2	3	12 x 15 10	13 0
Kodak Acid Fixer			12 x 15 25	1 8 6
½-gallon tin	8	4	12 x 15 50	2 12 6
Flexichrome Modelling Agent			14 x 17 10	15 0
16-oz. bottle	18	7	14 x 17 25	1 16 7
Flexichrome Transfer Sheet			14 x 17 50	5 18 9
20" x 24"	9	8		
Austral Rubber Squeegee 10"	1	6 0		
Kodak Projection Print Scale	11	2		

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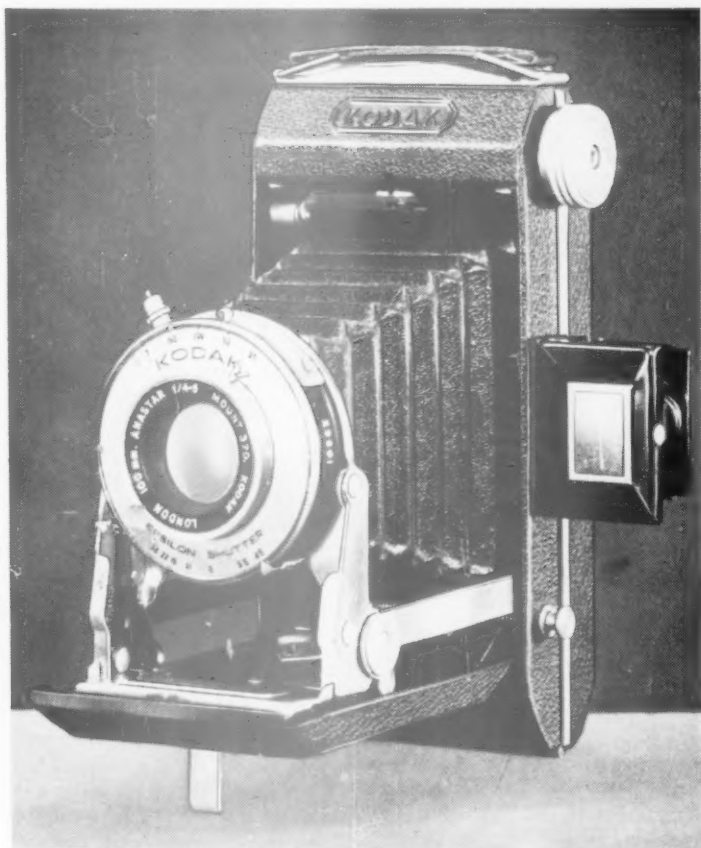
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